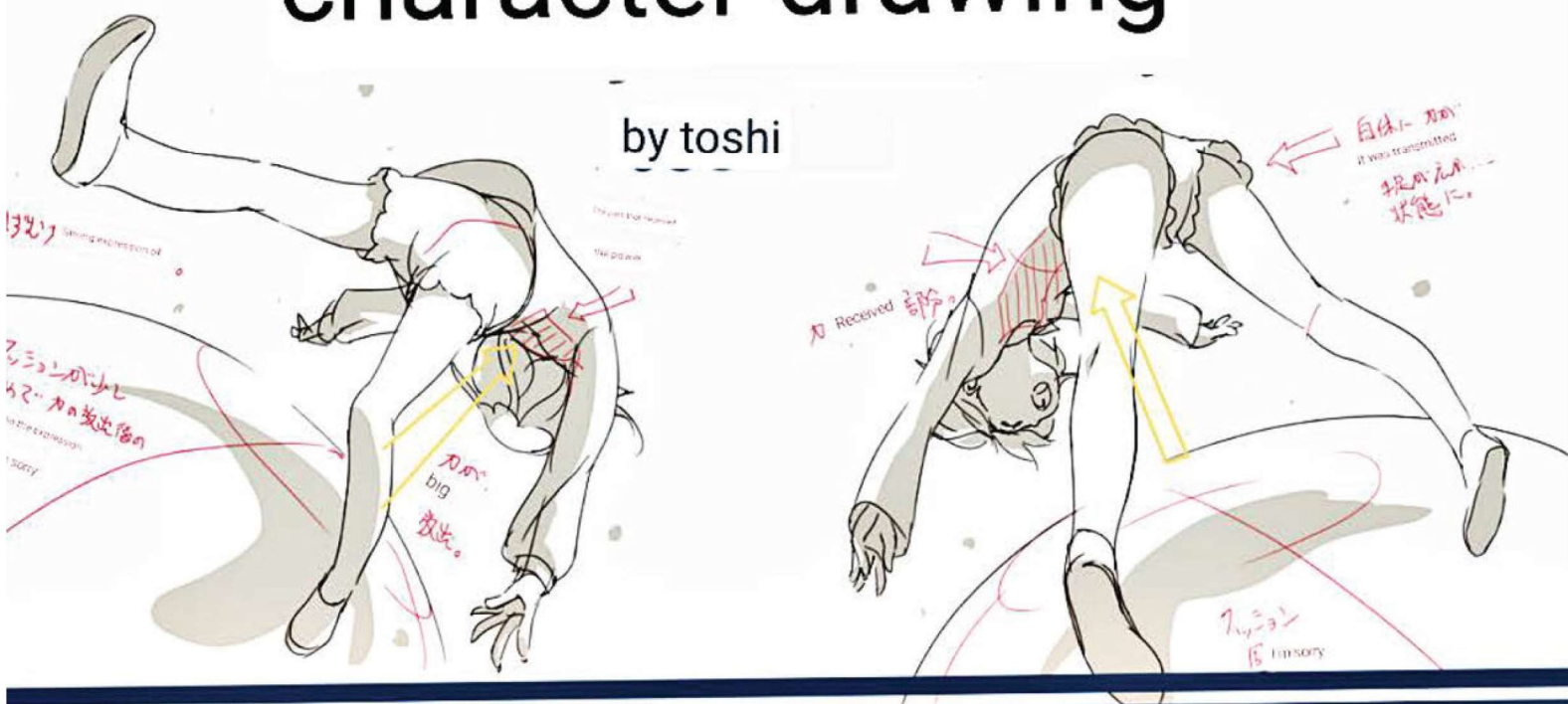




# Animator teaches Basic rules of character drawing

by toshi



**How to double the charm of illustrations that capture the flow of springs !!**

Attractive characters have a beautiful flow of lines.

The best way to capture the flow of lines is to learn the animator's technique! Full of drawing points that solidify the basics of line drawing that beginners should know!

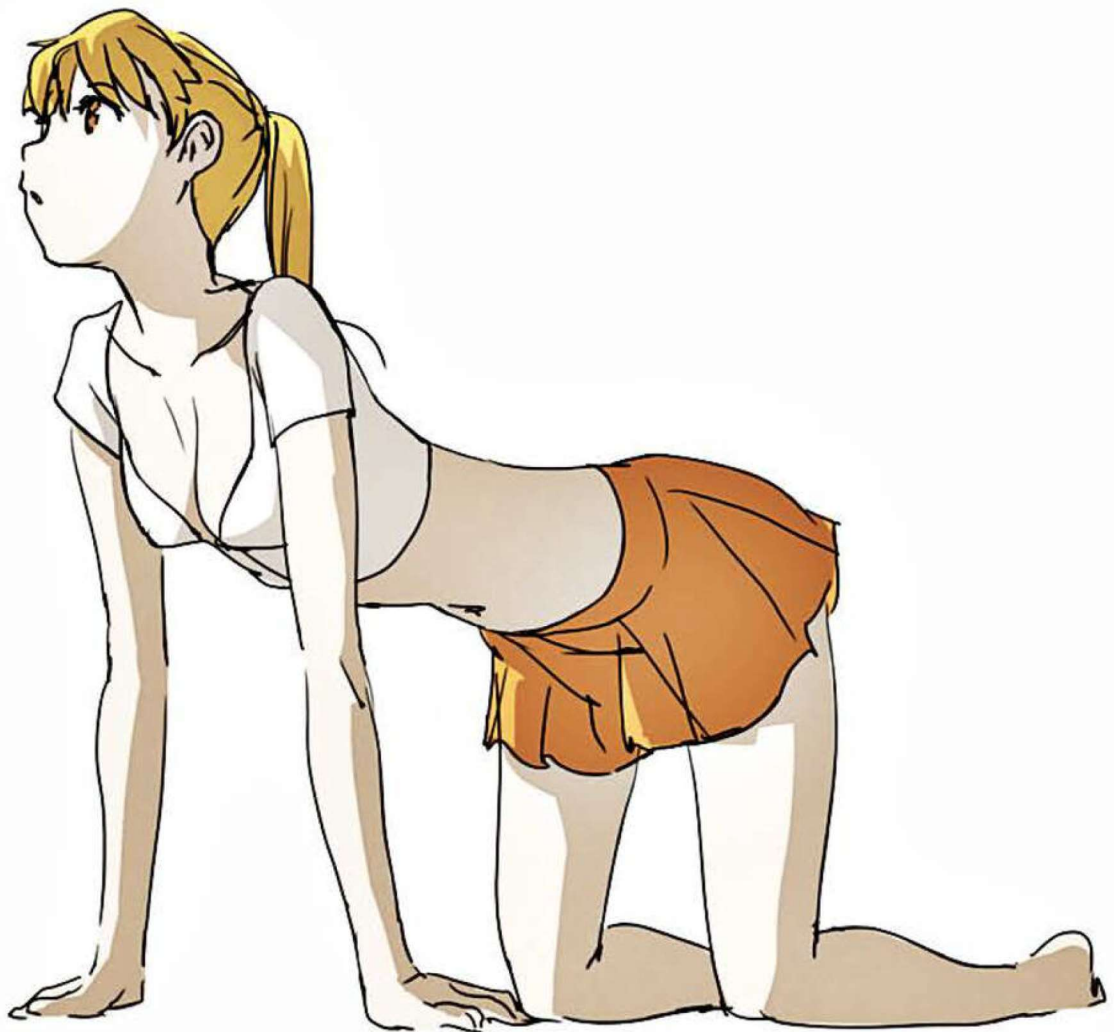
Correct the tips for  
drawing with a red pen!

Animator teaches

# Basic rules of

character drawing

**toshi** 著







#### Author profile

Name: toshi Favorite

Age: Secret ~> <Hobby:

Drawing with the expectation of getting better

music I'm listening to trendy things

What you want I want drawing power ~! Let's do our  
best together pixiv-ID Id = 637016



## Introduction

Hello, this is toshi.

Whether you are new to us or not, thank you very much for  
picking up this book.

This time, we aimed to create a manual that is easier to understand and that can reach the itchy place,  
with a different perspective from the published books. I hope it will be easier for beginners to understand,  
so I've included explanations using photos.

The content has been dug a little, so it will be a clue when drawing a picture.  
I'm happy. It also contains information on how to practice when I was  
a new animator, so please refer to it. One caveat,

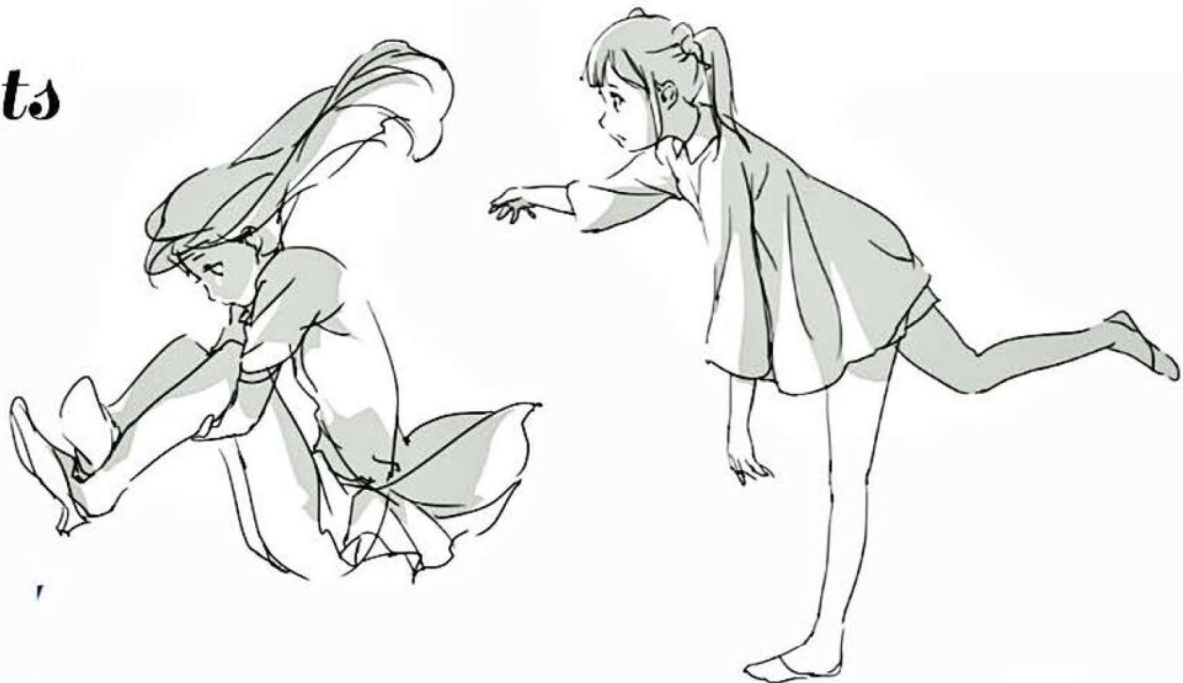
but the content in this book is just an example, so all the answers  
Not. Take it as a hint. The work that is unique to me is the best  
It's Chiban, so I hope to help create that work as much as possible.

Let's have a fun drawing life!

toshi



# Contents



## Part 1

### {Basic Master's Law}

#### Rule

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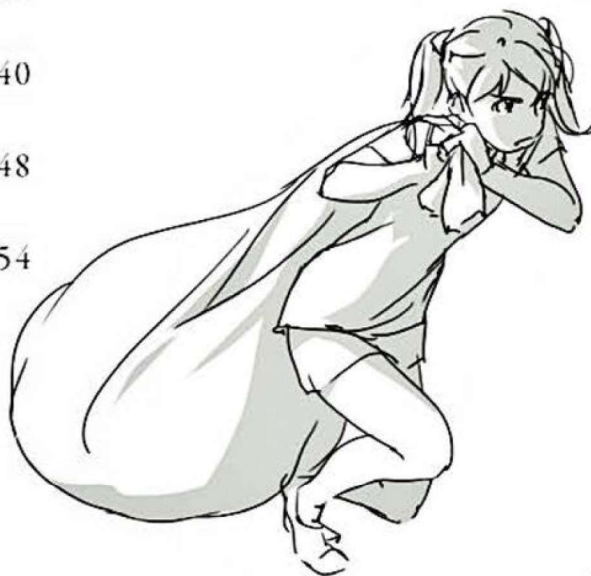


# Part 2

## {The law of animation method}

### Rule

|    |                                                          |          |
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# Part1

## Basic Master's Law



# Rule 01

## First

## Determine the eye level

To draw three-dimensionally

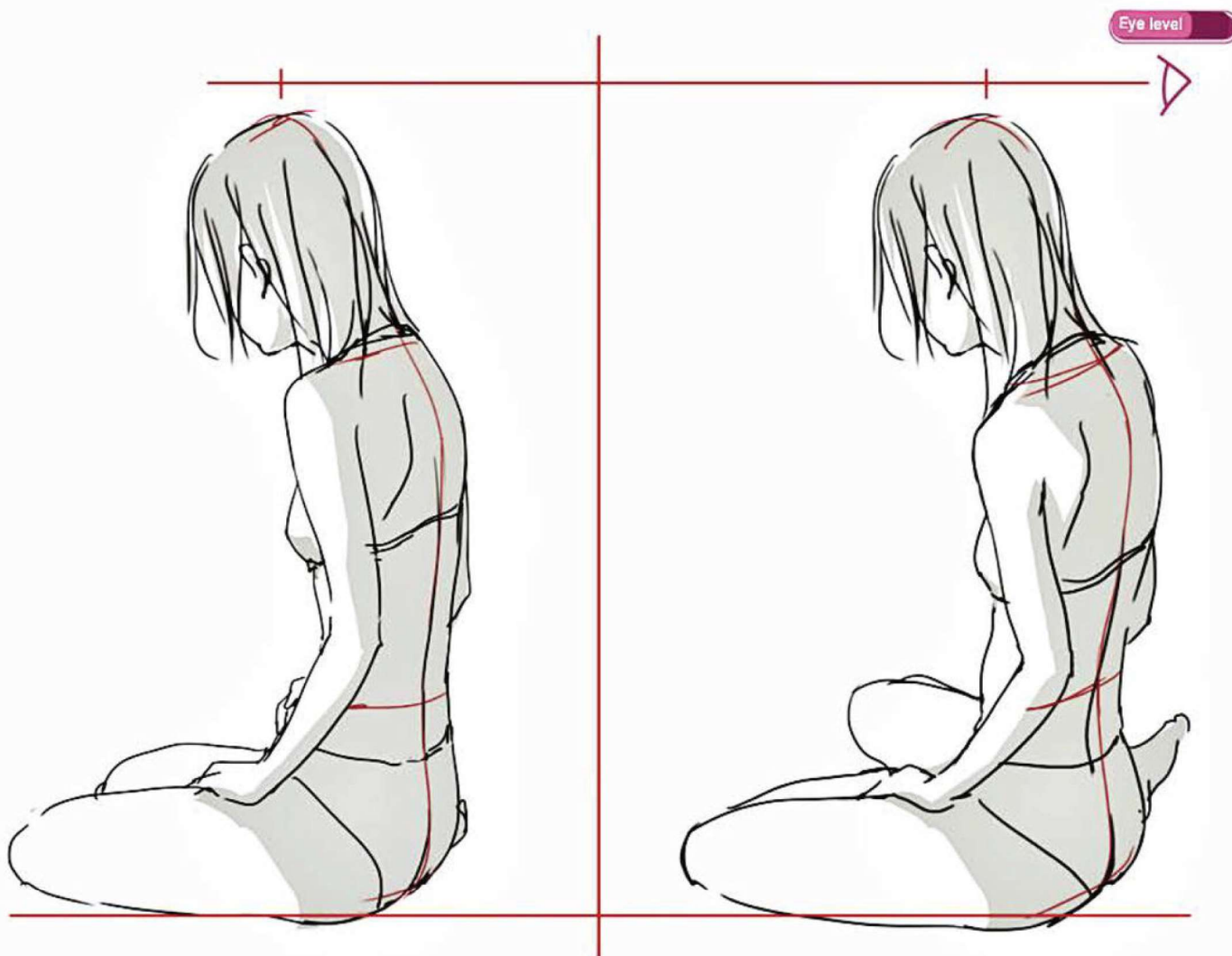
When drawing a person, it is important to first determine the "eye level". The eye level is the "height of the line of sight", but it is easier to understand if you think of it as the "height of the camera" with respect to the object and imagine it as if you were looking at the screen through the camera.

If the eye level is not fixed, the picture tends to be flat. Let's compare the two pictures below

01. The eye level is just above my head, but the picture on the left without thinking about the eye

level looks flat. The picture on the right, drawn with the eye level in mind, looks three-dimensional because the body is properly drawn with a phone (looking down).

If you want to draw a person in three dimensions, first draw an eye-level line on the white paper.



Southwest 01 The picture on the left drawn without considering the eye level looks flat, and the picture on the right drawn with Fukun considering the eye level looks three-dimensional

## Eye level concept

Let's explain the eye level in a little more detail. You can see that even the same object looks different depending on the position and angle of the camera. The angle between the object and the camera is called the "angle", and this angle is important when considering the eye level.

For example, if there are B and C to the camera from an angle like 2, when you look at the person from each position, it looks like M03. Camera A is a view looking down from above (Fukan) Camera B is a view close to the line of sight (high), and Camera C is a view looking up (aori).

**NOTE** <sup>Wakaba</sup>  
 "Self-height" is a word that expresses the height and angle of a mosquito like Aori and Fukan, but it is not necessarily the height of the subject's eyes. When the subject looks horizontal in front of you (camera)'s line of sight (lens), it is said to be "at eye level".

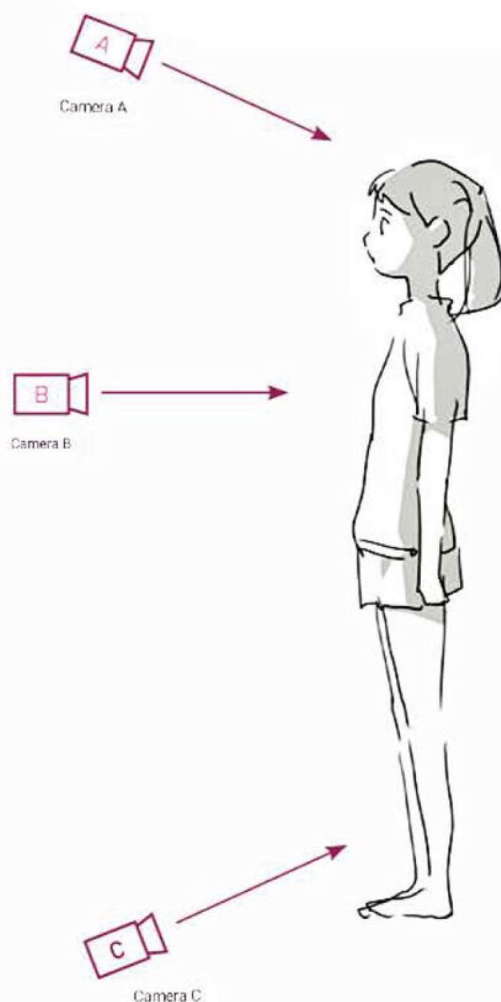


図02 Camera position and angle (angle)

Kute  
01



Camera A =  
Fukan (looking down)



Camera B = eye height  
(looks closer to the line of sight)



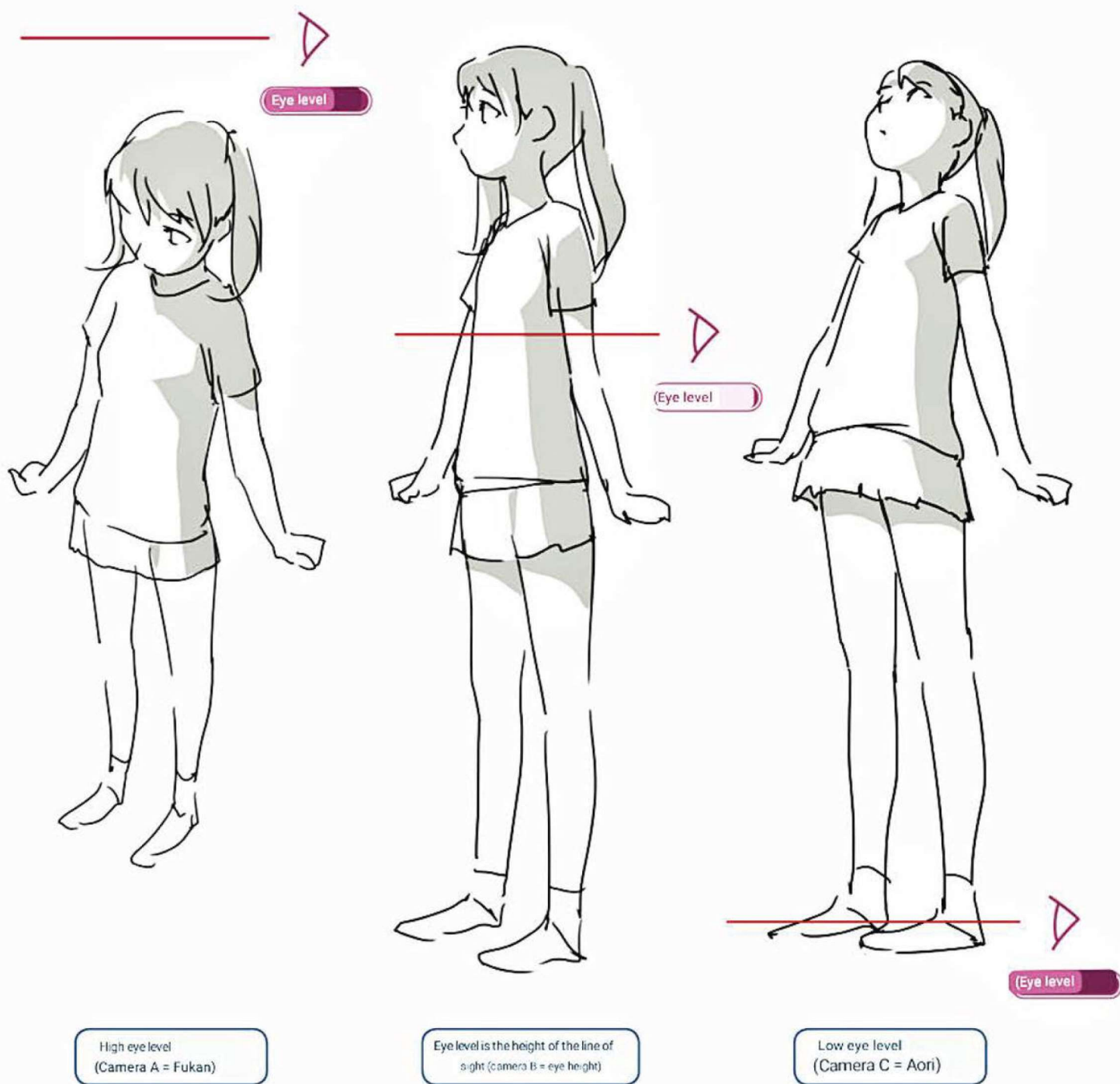
Camera C = Aori  
( looking up)

図03 Difference in appearance depending on the angle



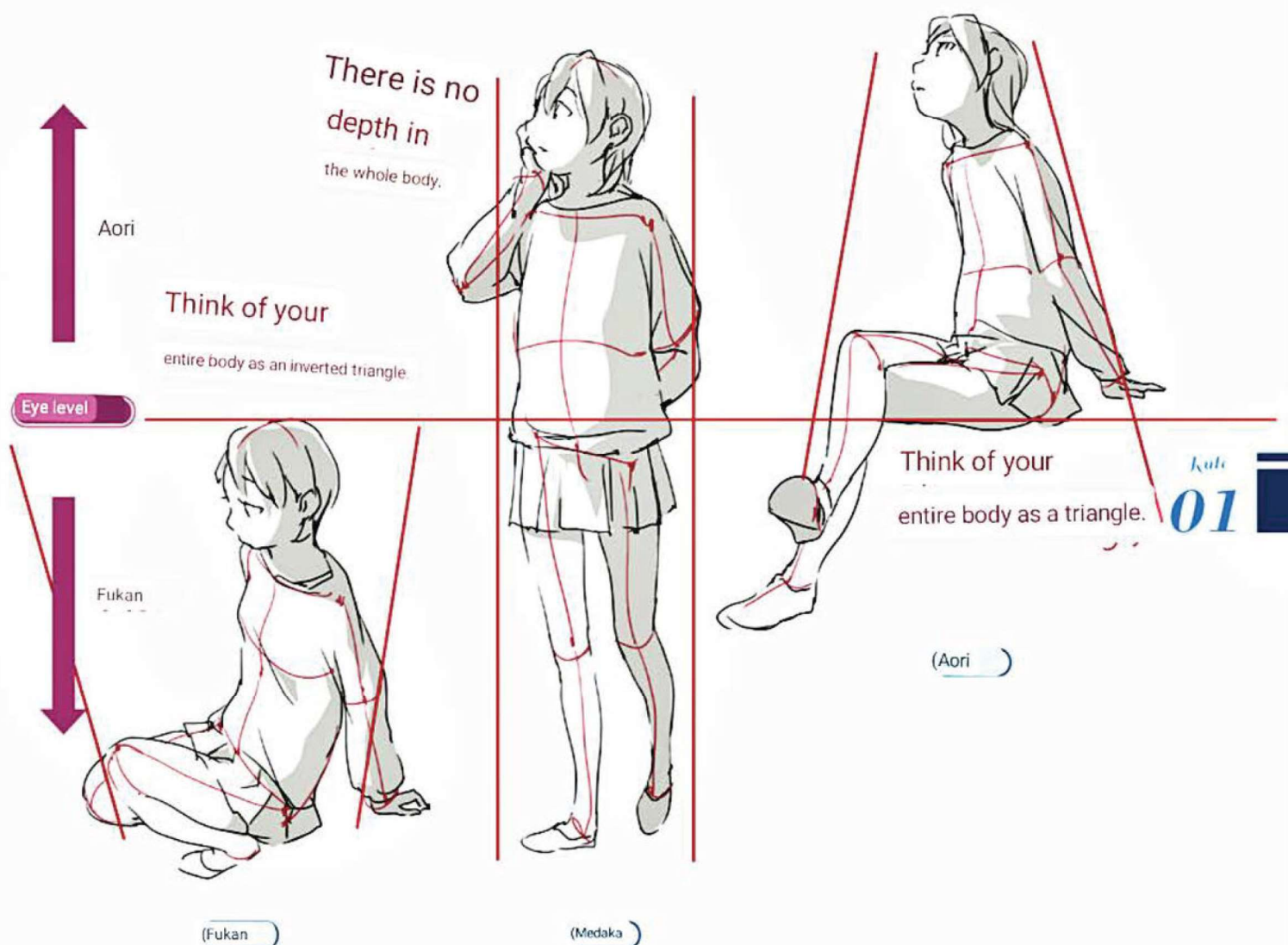
Drawing with different eye levels means looking at the object and drawing as if changing the position of the camera. 04 Beginners can use figures etc. to see from above or from below. Change the position of the eye level by looking at it

I recommend you to try drawing. In the end, try to think of it in your head without looking at the figure and move it freely until you can think of a shape.



# {Think about eye level}

To better understand the eye level, I drew multiple people on the screen with one eye level. The height of the eyes is horizontal, but the person at the top of the eye level looks like a tilt, and the person at the bottom looks like a fukan. In addition, the body looks smaller in the shape of a triangle for Aori and an inverted triangle for Fukan. This is an expression of depth, which is the same idea as the three-point perspective method of perspective.



## Column When you can't imagine the shape of your body

If you can't think of the shape of the body you want to draw in front of the white paper, close your eyes and imagine the body in your head. I think you can imagine it well.

頭

Rather than drawing on paper, you can imagine what you have in your head. Think of it as the work of copying what you had on paper. Of course, you can't draw anything that doesn't come to your mind.



application

## Make the girl's sex appeal stand out with the tilt

The angle of Aori is a low angle and the lower part of the body looks big, which can express

り、the charm of a sexy girl. Since you can take a composition that is closer to the subject, you can express it from the perspective of being one step closer to the girl.

You can enhance the appeal of your work by drawing the things that come to you in a realistic and detailed manner

Aori

Aori is the subject

Since you can get

closer, you can

make the

pattern more

three-dimensional

Let's

draw

while thinking

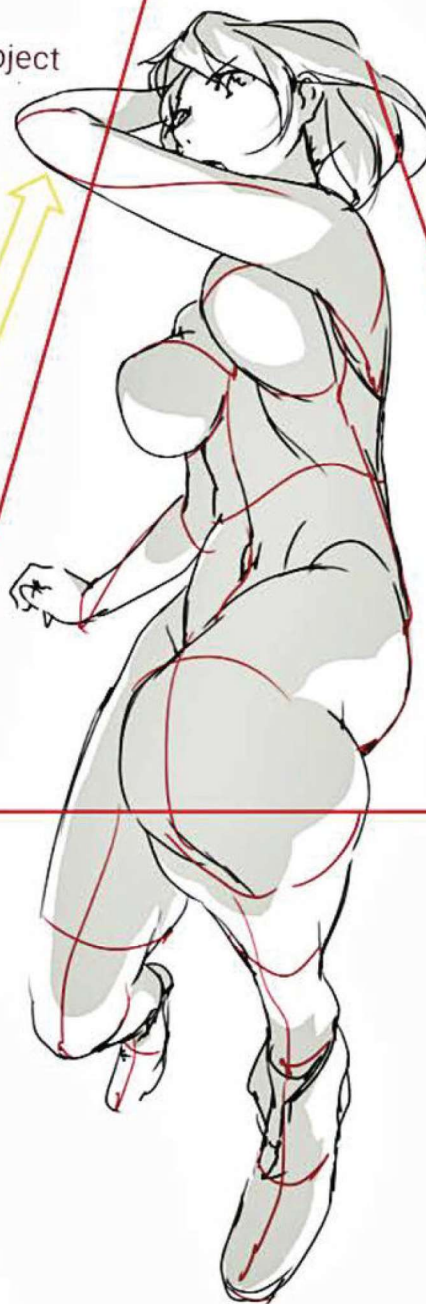
この胸の

about the

roundness and

depth

image of the muscles



Eye level

Think of a triangle!

Since the tilt is at a low eye level, you can draw a camera angle that brings you closer to the subject.



I will draw with the ground in mind, but if I draw it with a slight curve, the power peculiar to Aori will come out more.

Fukan's angle has the effect of making the girl look cute. This is because the effect of the eyes makes the girl look small or weak. It also has the effect of making the girl look young and childish. In this way, the range of expression can be expanded by using the eye level.

Fukan

I think it's  
easier to  
understand if you think  
of it as a cylinder.

Think of it as being  
inside a cube.

Please  
be aware of  
the S-shape.

It looks cute if you  
make it a little inward.

You can see  
the center and  
the middle  
by  
inserting an X line.

01



## Rule 02 The

# person is

## Draw from the flow of your back

Where do you draw from?

What are the steps you take when drawing a person?

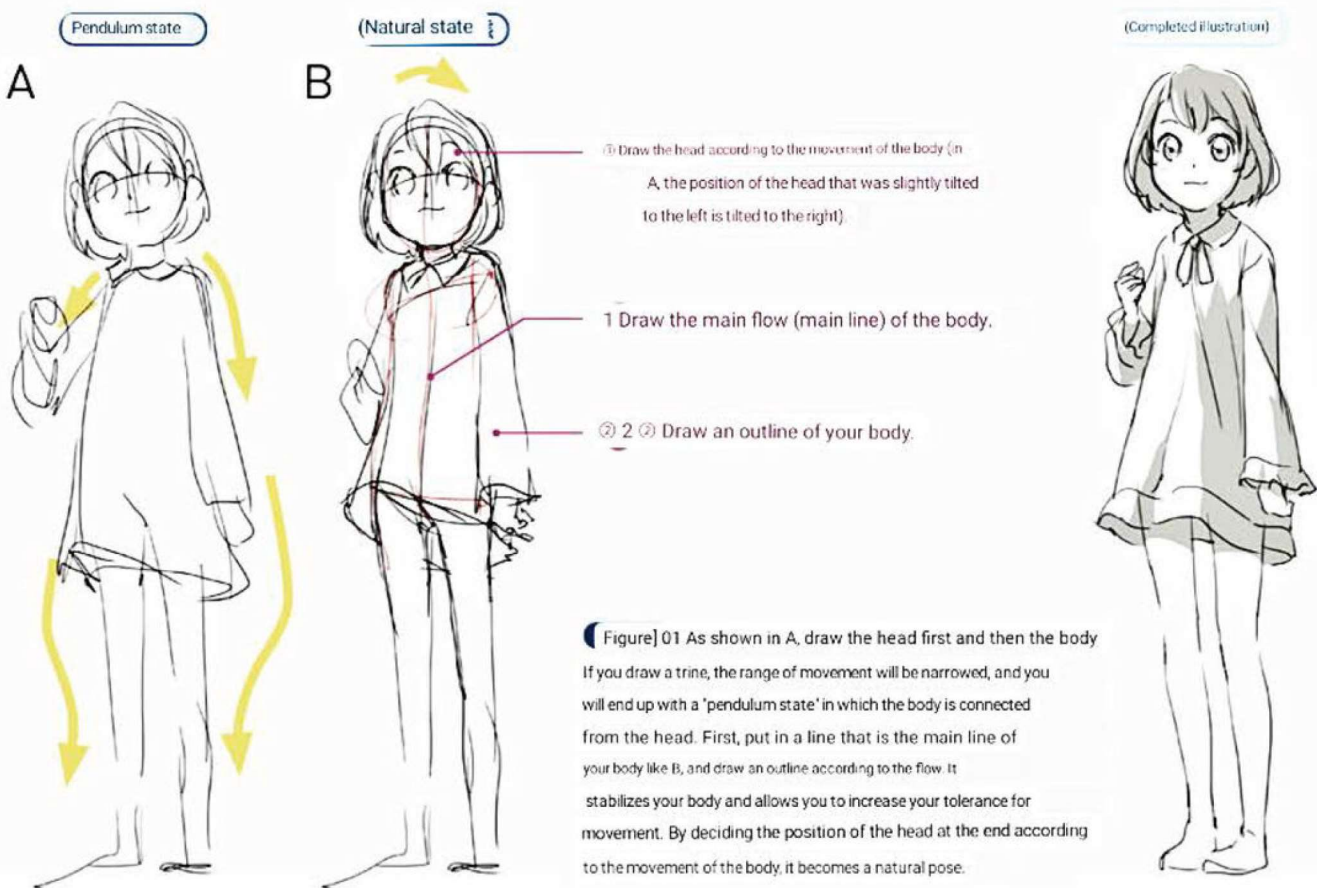
Especially for beginners, are you drawing only a part of the body first, such as the face with eyes? From the position of the face to the bottom? Isn't it somehow drawn along the outline of the body?

However, that way of drawing will upset the balance of the body.

I was able to draw as I wanted, so when I think about my body next time, I have to grasp the whole body from scratch. What happens at this time is the so-called "pendulum state". Swing

The child state means that the body is out of balance because the drawing is done from the face, and the body is hung from the head like a pendulum clock. To get out of this pendulum state, draw with the following in mind 01.

- ① Do not draw only the head first.
- ② Outline your body without looking at the overall balance
- Do not draw.
- ③ Leave the protrusions such as the chest behind.



## How to get atari?

The "flow of the back (back bone)" is important when drawing a person. The spine is the key to the skeleton that is important for humans to balance their bodies, and it is a very important part that can be used as a guide when considering the balance of the center of gravity when drawing a picture.

To draw a person, first determine the eye level as described in Rule 01. Next, determine the flow of the back, and while imagining the overall flow of the pose, take the atari of the head, hips, limbs, that is, roughly position it. This will ultimately result in a balanced posture 02. This way of taking Atari determines the overall flow and balance of the body, so it is necessary to take sufficient time to think and draw.

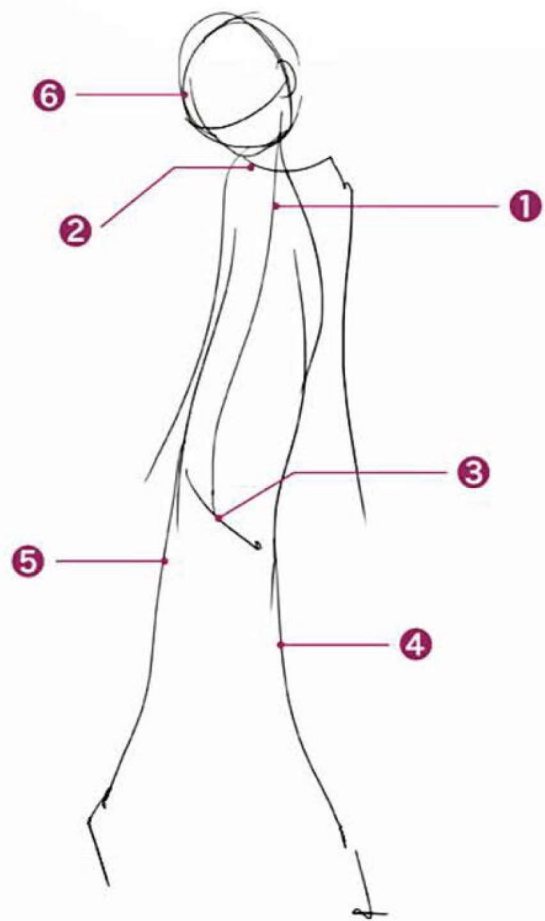


Figure 02 How to take Atari  
Basics of how to draw

(1) While thinking about the skeleton, draw along the flow of the body in the order of (1) to (6). The head is drawn at the end according to the body.

Rule  
02



② I will draw meat on the skeleton. Try drawing the line as many times as you like until the shape is determined.



(3) In Photoshop, lower the opacity of the layer to make it halftone, and use it as a sketch. Create a new layer and get ready to draw a line



④ Draw a line drawing based on the sketch. The sketches are just atari, so take the plunge and draw freely. Since the position and angle of the head have already been decided, it is OK to draw from the head at this stage.



⑤ I will draw while adjusting. Body Always keep this median in your head and draw it.



⑥ We will finish the line while considering the balance and three-dimensional effect of each part of the body.



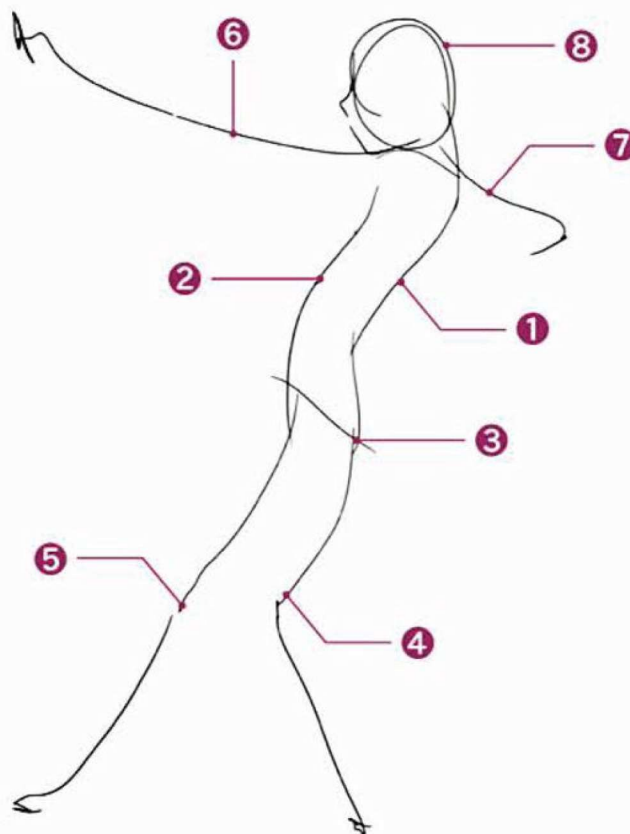
⑦ Add shade while considering the unevenness of your body. If you can get a three-dimensional effect with it, it is complete.

## Be aware of the flow of movement

Even when drawing a moving picture, first draw the flow of your back while imagining the “flow of movement”, and then decide the positions of your hips, legs, and head. If you draw the limbs first to show the movement, the overall balance will easily collapse. By drawing the flow of the back, moving pictures can be drawn while looking at the overall balance, and it will be easier to correct. 03

When drawing a movement, it is a good idea to actually try the pose of the movement yourself. Think about where the center of gravity is and where the limits of your body's movements are. If you have a large mirror, it will be easier to understand if you look at your body.

Figure 03 Atari when there is movement  
Basics of how to take and draw



① Think about what kind of movement you want to express, the skeleton of the body, the line representing the flow of movement (draw the skeleton line. Here, while imagining the scene of being attacked by the enemy, in the order of ① ~ ③ I'm drawing.





① Flesh based on the case. Watch out for the flow from your neck to your spine. After drawing, reduce the opacity of the layer in Photoshop to make it halftone, and use it as a sketch.



② Let's draw a line drawing based on the sketch. While imagining the movement, draw the facial expression and add the fluttering of the hair to express the wind.



Consider the flow from ② and draw a moving arm. The appearance of clothes fluttering in the wind. Draw not only the body itself, but also the movements that make you imagine the situation.



④ Draw the flow from the back to the buttocks and legs. If you do not draw this flow, your feet will not connect to your body. It looks like a mere addition.



⑤ Finish the surface by drawing the details of clothing such as pants and socks.



⑥ Add shade while considering the unevenness of your body. By increasing the area of the shade, you can express a thick body.

Kale  
02

#### NOTE

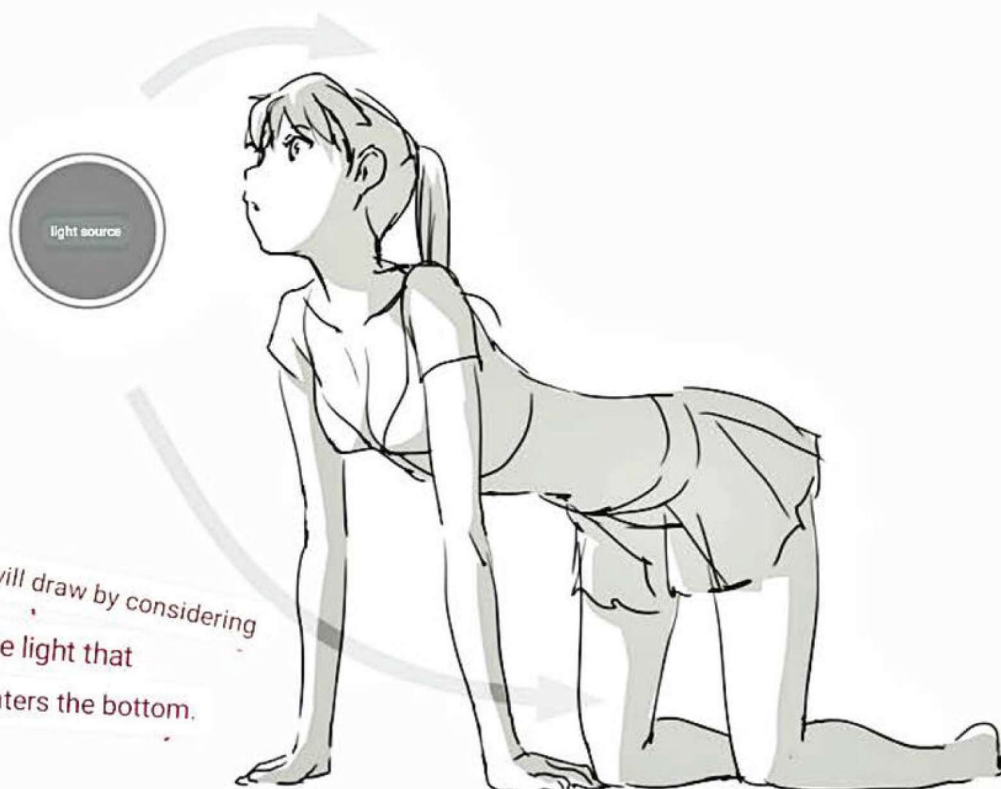
When copying a sample such as a photograph, it is better to draw with the idea of "raising" instead of "copying" the subject. Instead of tracing the shape mechanically, let's draw it while organizing and understanding the shape of the body with your head. By doing this, you can naturally remember the shape, structure, and flow of your body.



# Lesson

## {Draw Aori and Fukan}

Let's practice how to draw with Aori and Fukan. Both are difficult to draw until you get used to them, but you should draw the flow of your back first, determine the overall skeleton line (red line in the example), and then flesh it out. Don't forget to set the eye level.



▷ (Eye level)

Fukan

I will add some atari  
and flesh it out. You can  
also draw clothes  
at this time.

I will  
draw the knees  
considering that they  
are in a high position.

I will draw the  
arm toward the back.

light source

I will add  
a three dimensional  
shade.

Let's go  
around the light.

Kate  
02

## Draw the part you want to show first

Basically, you draw a person from the flow of your back, but once you get used to it, try drawing by "drawing" the part you want to show the most first. By drawing and positioning the part you want to show first, it becomes easier to convey what you want to draw, and you can create assertiveness. Here, I set the buttocks where I wanted to show them and turned around. I tried to make it an image.

While looking at the whole

head, I will think about the direction and expression.

(Skeletal line (Atari ~ sketch))

3

2

Once the position of the buttocks is decided ... I will draw the body according to it.

1

First of all, show the butt you want to draw. Decide the position and draw.



From here on, I like it, but first of all, I will draw from the butt that I want to show the most.

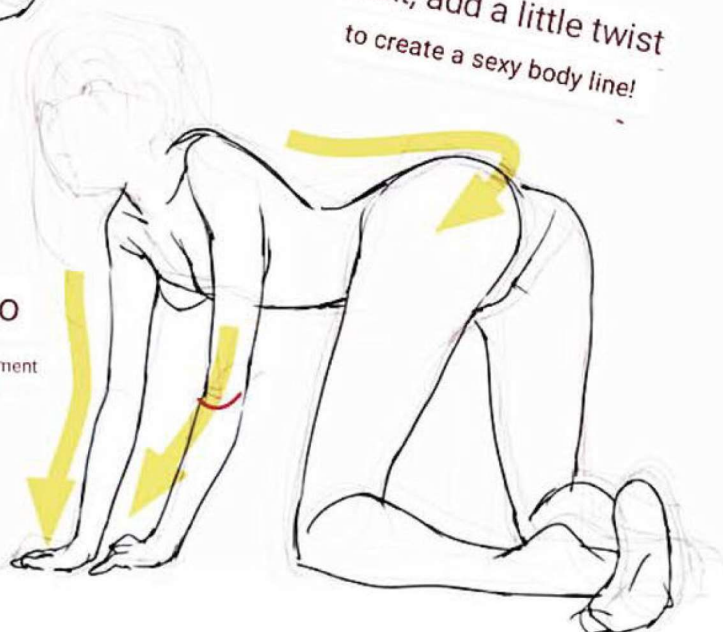


A beautiful butt line!

Next, add a little twist to create a sexy body line!

I tried to

put some movement on my arm.







## Column Draw an illustration in Photoshop

In this book, examples are drawn using the image editing software Photoshop and a pen tablet. I will introduce the basic procedure, so please refer to it.

① Create a new layer and draw a sketch. Ray  
Decrease the opacity of the layer to make it  
half-tone. (2) Create a new layer and create a line  
drawing based on the sketch. Draw everything on one layer

Instead, if you can draw the shape you like,  
create a new layer and draw each layer separately.  
It will be easy to correct.

③ When the picture is completed, create a new layer for shadows.  
And move it below the line drawing layer.

④ Select a shade color. Tool to select shaded shapes  
Surround with and fill.

⑤ Completed by integrating the layers (in my case, I do not color it because  
it is a drawing method that makes the best use of line drawing).



# Rule 03

## Draw considering the mechanism of the skeleton and muscles

### Understanding how the skeleton and muscles work

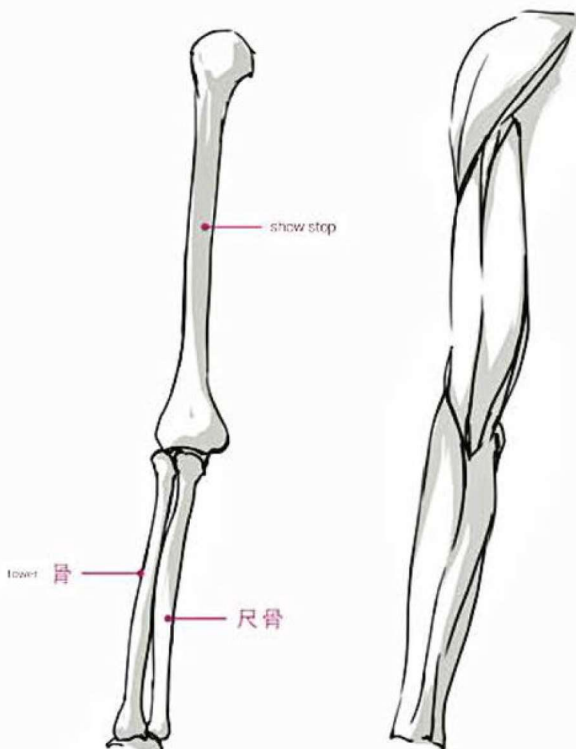
Once the body is atari, it is dropped into the "skeleton" and "muscles". I think that there are many people who repeatedly copy the skeleton and muscles, but it seems that there are many people who can copy but have not applied it to illustrations. That's because I'm just trying to copy the shape, and I'm not thinking deeply about how the skeleton and muscles work. Of course, it is important to input the shape, but it is more important to understand how the skeleton and muscles work.

Consider, for example, the skeleton of the arm.

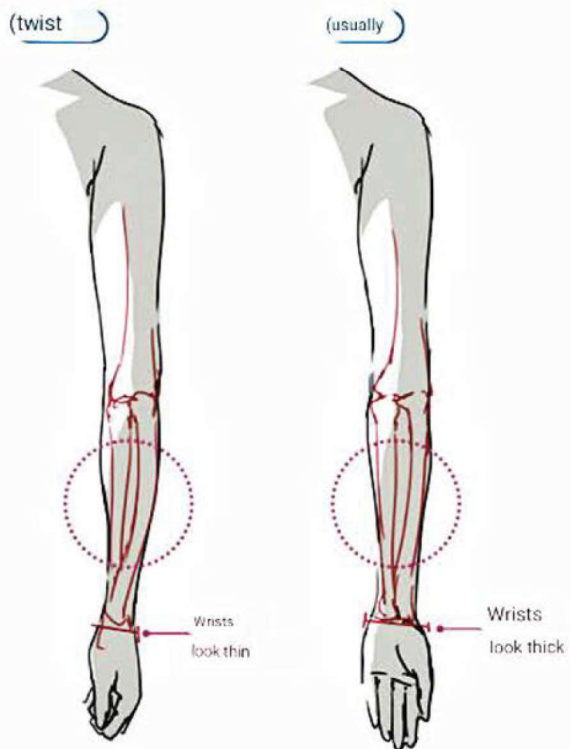
"Why is there one upper arm" bone ", but the tip (front) of the elbow is divided into two" ulna "and" radius "?

[01] This is because the two bones allow for rotation and twisting, widening the range of movement and allowing for soft movements. In this way, by considering the mechanism and meaning of the skeleton, it becomes possible to express the limits of movement and the flow of movement of the human body.

Basic knowledge of how the skeleton and muscles work can be obtained through anatomical charts, but the important thing is to observe the actual human being. Go out into the city and observe people's movements and body shapes. It doesn't cost much, and the real thing is the best reference book.



01 Left arm bone, right arm muscle



02 The left is the state where the thumb is in front. The bones rotate 90 degrees, forming two bones that intersect. The right thumb is on the outside of the body. situation. The bones are lined up in parallel

Now that you understand how it works, let's think about what can be expressed in the skeleton and muscles.

The skeleton is the skeleton of a person's movement, the balance of the center of gravity, the direction and limit of movement. One muscle should be understood as expressing the form and soft flow of the body.

Therefore, first consider the skeleton and determine the position of each part of the body in a well-balanced manner.

Let's draw the mechanism of the skeleton in the form of a picture. 033 Next, be aware of the clean flow of the muscles and flesh it into the skeleton to create a beautiful form.

**03** How to draw with skeleton and muscles in mind

① Here, I drew the skeleton for easy understanding. Even if you don't draw the skeleton itself like this, it is important to put the skeleton in your head and remove the atari of the body parts.



① Flesh based on the skeleton. Consider the three-dimensional flow of the body and the anteroposterior relationship between the hands and arms.

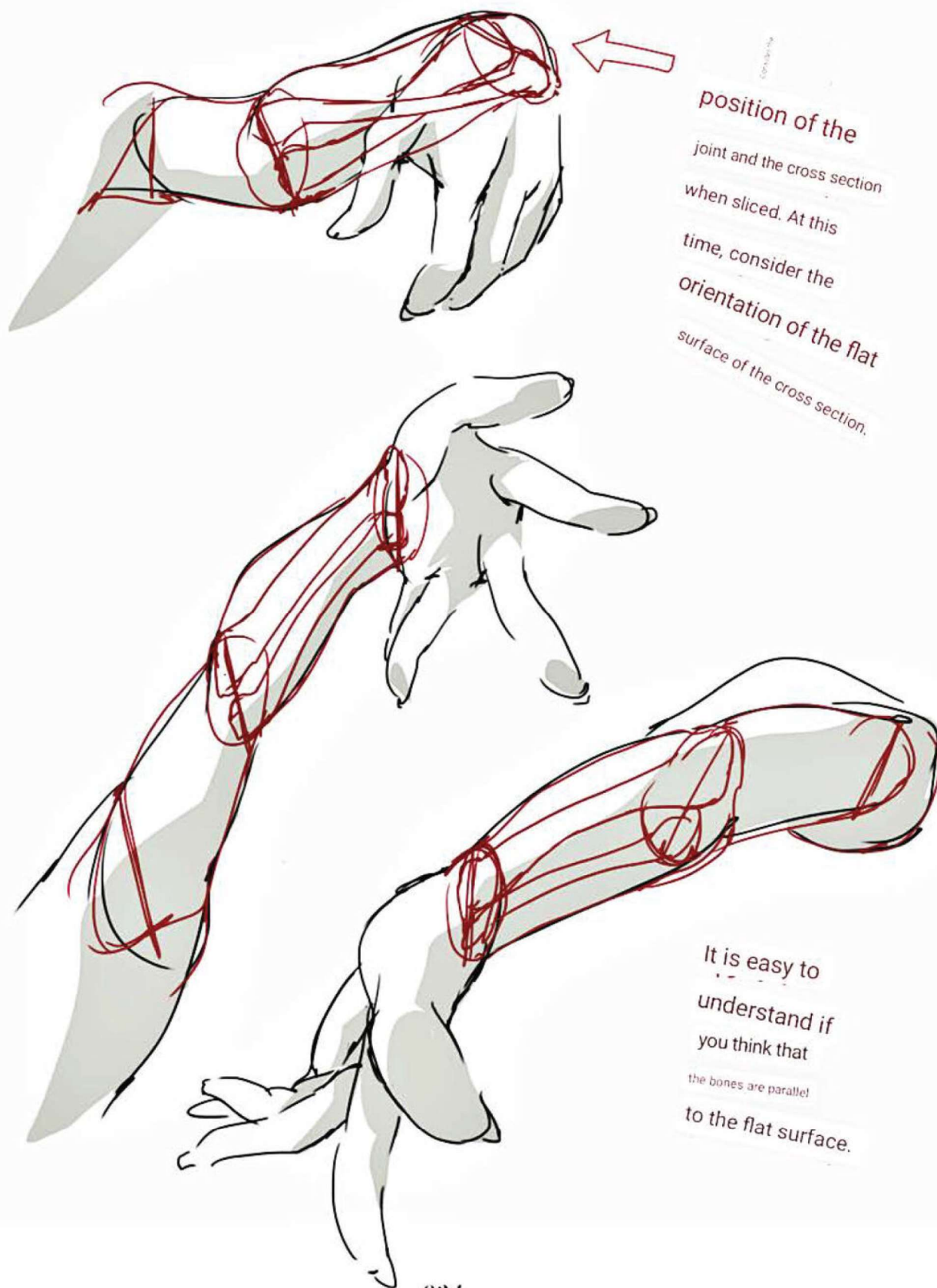


② Complete with shade. It is OK if you can express the positional relationship and three-dimensional effect of each part.

# Lesson

## {Draw a three-dimensional arm}

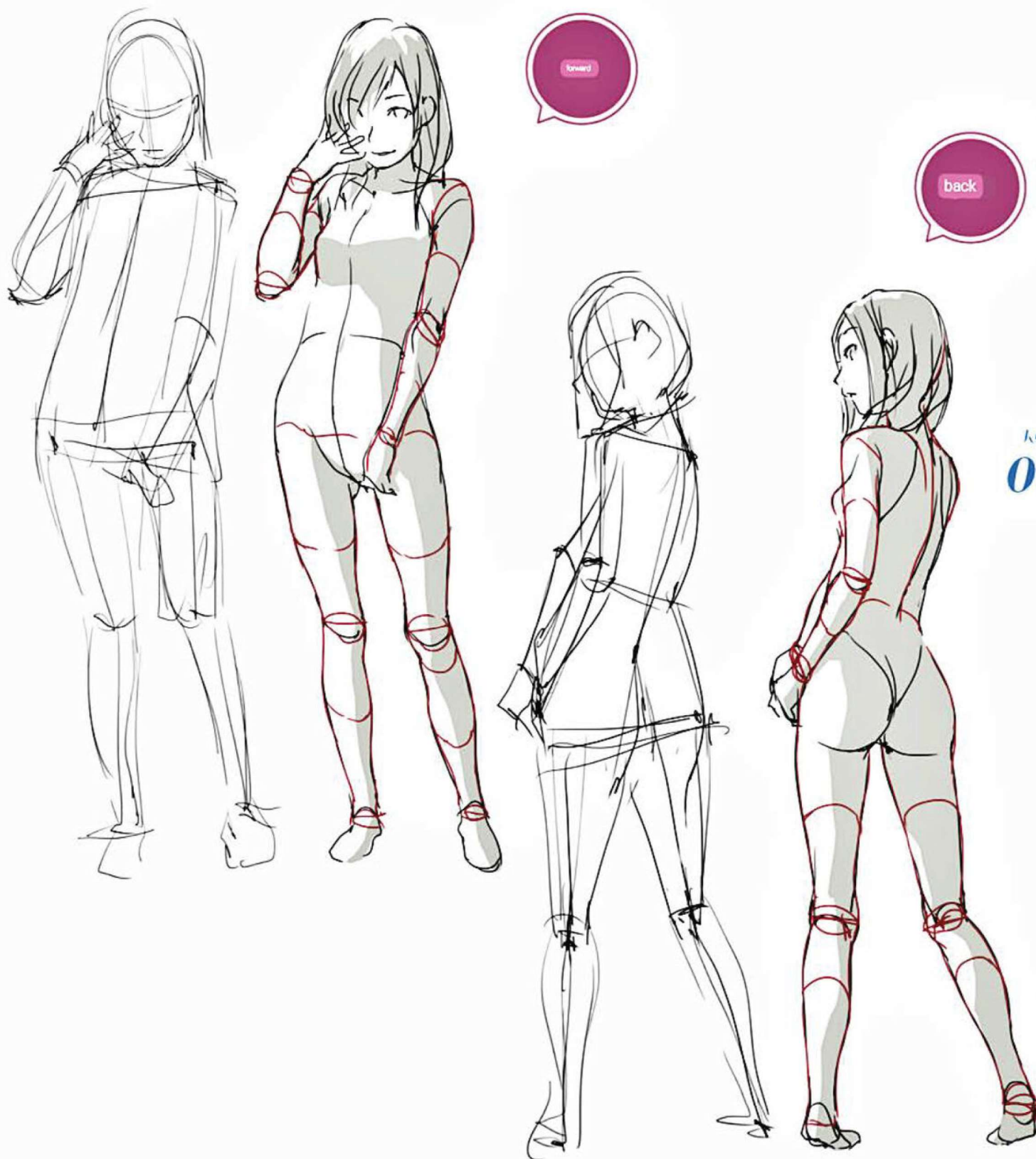
Let's think about the expression of a moving arm by dropping muscles into the skeleton of the arm. You can think of the two bones of the forearm as parallel to each other in the direction of flattening at one part of the elbow joint. Therefore, draw a line on the cross section of the joint along with the alignment of the bones. Then, the direction of the bone will be known, and the roundness of the muscle should be considered in a cylindrical shape accordingly. By doing this, you can draw a three-dimensional arm just by paying attention to the joints, so please try it.





## {Draw with bones and muscles in mind}

Let's draw with the drawing method explained on the previous page. After deciding the position of the joints and taking a rough look, draw the body. For joints, consider a cross section that takes into consideration the direction of the bones and the roundness of the muscles (three-dimensional effect). Just by drawing with this in mind, you can create a three-dimensional picture.





# Rule 04

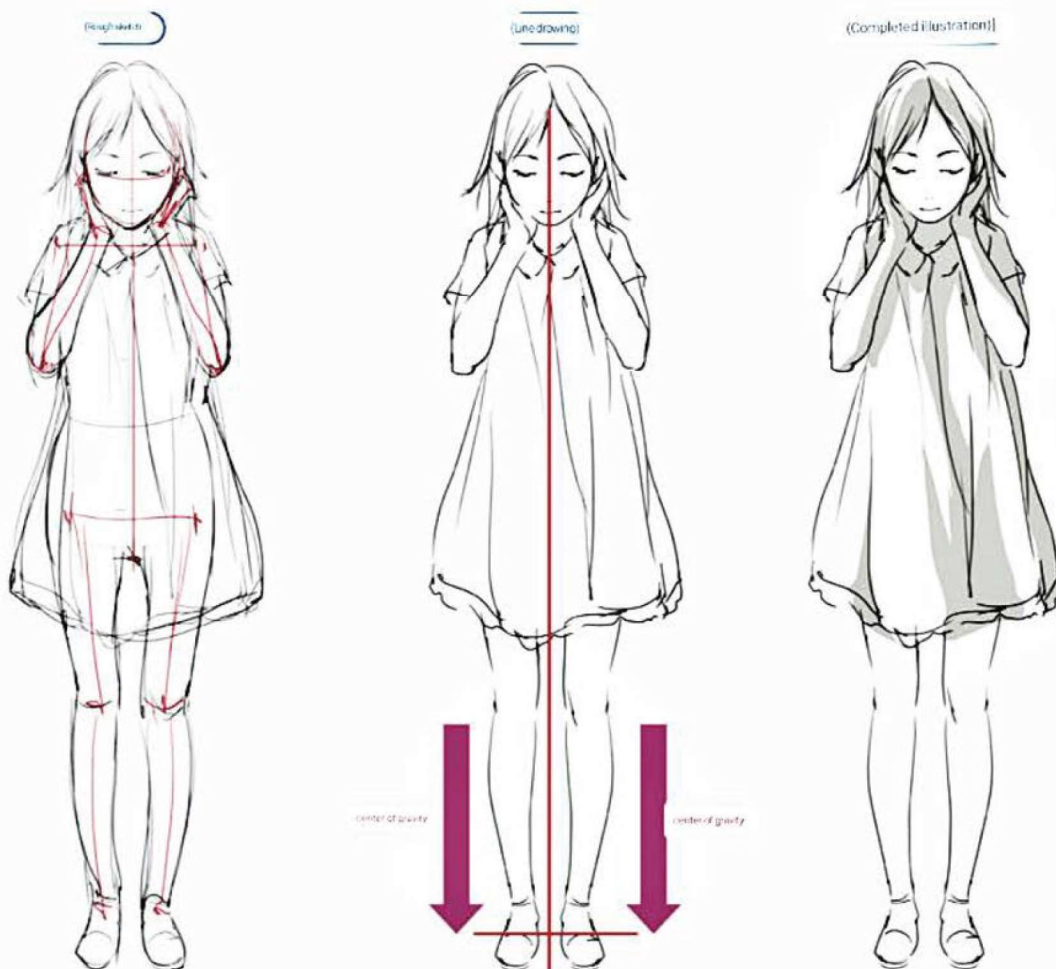
## Learn how to draw the body from the basic pose

### Learn shapes from everyday movements

The basic shape of a person's skeleton can be learned from the movements we normally do casually. Everyday movements such as "standing" and "sitting" are simple movements, but they contain many things that are very important when considering the shape and balance of a person. Mastering how to draw Pose, which is a basic movement, is the first step in drawing natural gestures and movements.

### Think of a standing pose

The standing pose is a basic pose for drawing the whole body. 01 It contains a lot of basic information such as how to balance the body and how to set / move the center of gravity. By drawing this information in more detail, a realistic and natural character is created. "Let's raise the key points in drawing."



01 I drew a basic standing picture with a uniform left-right balance. By slightly shifting the left-right balance with clothes etc., softness and a sense of life are created. Be careful because perfect symmetry tends to give a mechanical feel. The softness of the dress and the slightly depressed pose express the atmosphere of a gentle girl.

### ① Human skeleton

First, consider the skeleton, which is the axis of the body.

Let's draw a line that will be the skeleton while thinking about how to make it stand.

### ② Balance of center of gravity and weight shift

When drawing the skeleton line, it is important to consider the balance of the center of gravity. Let's draw while thinking about which side is the axis foot and how the balance is taken.

### ③ Emotional expression

It is natural to express emotions such as the forehead, but it is also important to express the emotions of the body. Express whether you are happy, sad, or angry by how you put your strength into it, how you bend it, and how you bend it.

At a minimum, keep the above items in mind when drawing. You might think it's a standing pose, but it's a big mistake, and the standing pose is the most difficult and requires skill, because it's a move.

You have to make the missing character look

"alive". The above items are needed to express this

"alive" expression. Of course, it is an

important item when drawing other poses, but standing

poses have less movement, so they are more

important. It can be said that it is difficult.

## Think of a sitting pose

The above three items are important for sitting poses, but sitting poses have more movement than standing

poses, so the range of expression is wider.

In the case of a sitting pose, the point of contact with the ground is very important. Since it is necessary to recognize the ground when drawing the line of the axis that becomes the skeleton, instead of drawing the flow of the back first, the contact patch with the ground. In other words, there is also a way to draw from the buttocks 02 No matter where you draw from, it is a shortcut to improve by considering the posture and the balance of the center of gravity (where the center of gravity is in the front, back, left and right).



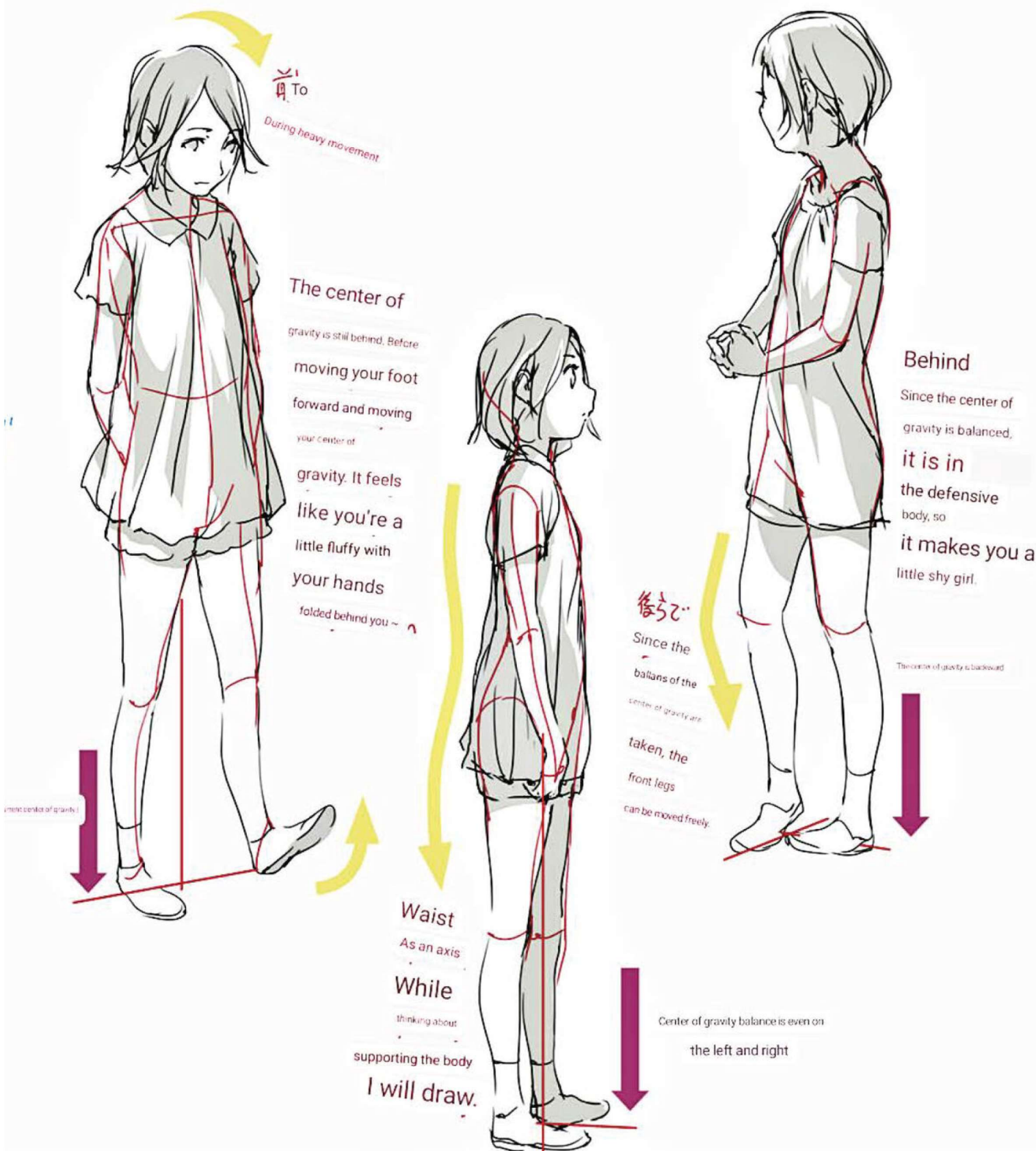
02 In order to be aware of the contact patch with the ground, it may be drawn from the skeleton line (blue line part) of the buttocks. This will give the painting a sense of stability and create a well-balanced work. Here, I tried to depict how my shoulders were weakened and I was a little worried and depressed. The facial expression is laid-back, and I feel like I'm lost in thought by staring at one point.



# Lesson

## {Draw a basic standing pose}

Standing pose does not mean standing upright and immovable. The gesture changes depending on the emotions you express, and your personality looks different depending on whether you take the center of gravity in front or behind. The expression of the standing picture will change depending on the character you want to draw, such as liveliness and the back, so please try various standing pictures.

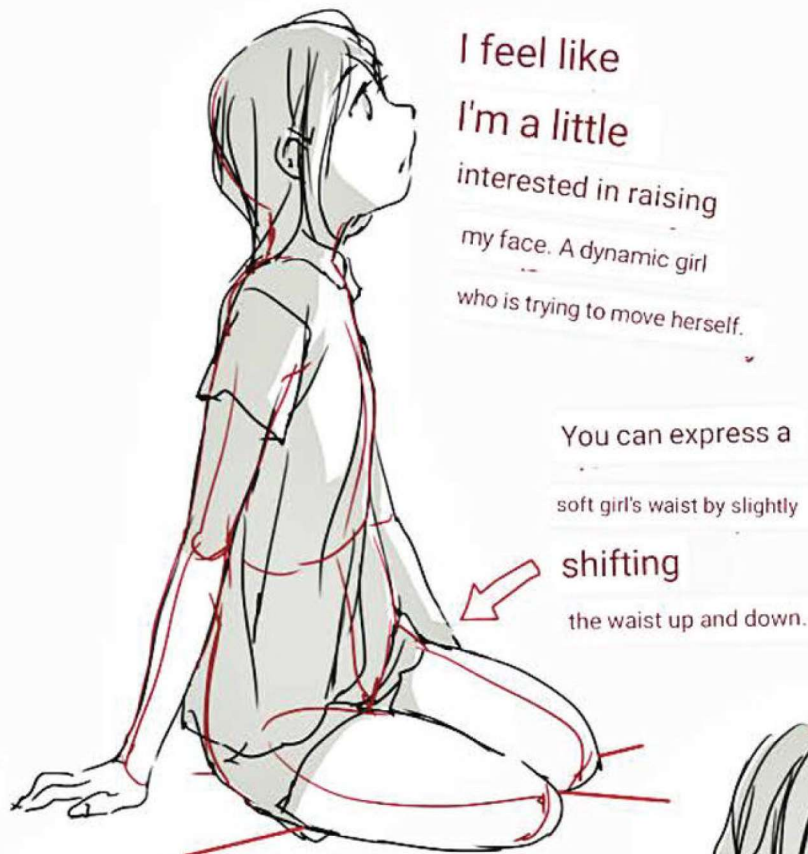




## {Draw a basic sitting pose}

Like the standing pose, the sitting pose also makes the character's emotions look different depending on the gesture when sitting and the balance of the center of gravity. In addition, the character is given a life by making movements such as shifting the balance of the left and right hips up and down.

©megan



The position of the head is lower, so the position of the shoulders is higher.



I'm a little leaning forward, so I feel a little disappointed.

I'm sitting like this, so I'm leaning forward.



Do you feel like you're sitting flat and you're ready to go!

Think of the ground!



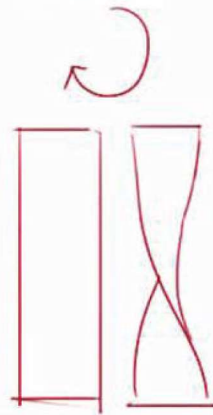
## application

## Draw a twist pose

Twisting movements are one of the basic daily movements, but the shape of the body becomes more complicated. Twisting the body means partially rotating it. The areas that can be twisted are limited, and the areas that move the most are the shoulders, chest, neck, and head.

The lower half of the body can also be twisted with the hip joints, knees, ankles, and toes.

With the image  
to rotate



I drew a slightly  
twisted pose to show  
the shape of my back.

First, consider  
the shape of your back.

I think it's easier  
to understand if you  
think about the feeling of  
rotating around the spine.

Think of  
a bone aid! →

Let's  
draw the  
meat of the  
waist. Reality  
will come out.



Remember the shape when viewed

from various directions  
please look.

Once you  
know the shape,  
the  
rest is fine.

Try to draw  
with the bulge  
of the

auxiliary bone in mind!

It is rotated  
about 90°

It's  
spinning  
about 5°

Balanced  
with upper  
body and legs.

2017

Kate  
04

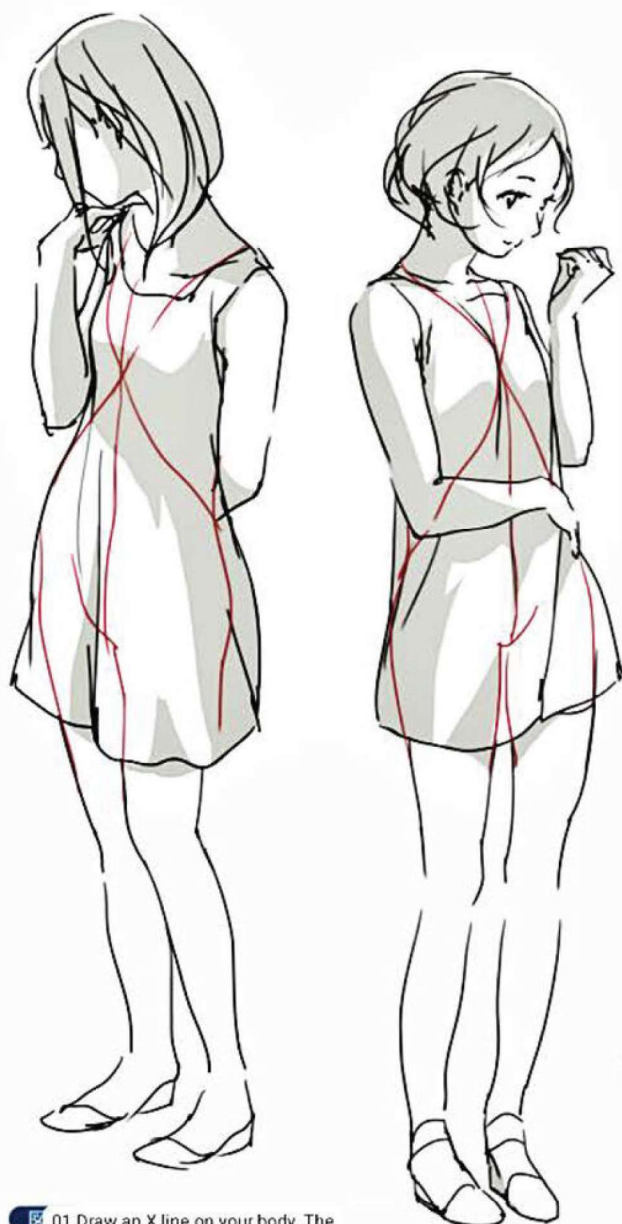


## Rule 05

The shape of the body is captured  
by the X line and the Y line.

### Chest and back captured by X-line

To get a sense of the center of the body and the three-dimensional effect of the chest, it is a good idea to draw an "X line". The intersecting part of the X line becomes the center of the body



01 Draw an X line on your body. The intersection of the lines is the center of the body. Draw the line from the waist to the buttocks.

Therefore, consider the median line (center line) using this as a guide. The median plane shows the vertical flow, but not the horizontal flow. In that respect, the X line is convenient and easy to understand both vertically and horizontally.

The X line is also a guide when drawing the waist. Draw an X-line from your hips to your hips. The point is to be aware of the tension of the waist from the constriction.

#### 01

You can draw the line as a guide at first, but once you get used to it, you can create a more three-dimensional expression by assuming the bulge of your chest. 0203 Also, by drawing the X line, you can see the unevenness of the surface of the body. It will be easier to wear, so it will be easier to imagine clothes that are in close contact with your body.

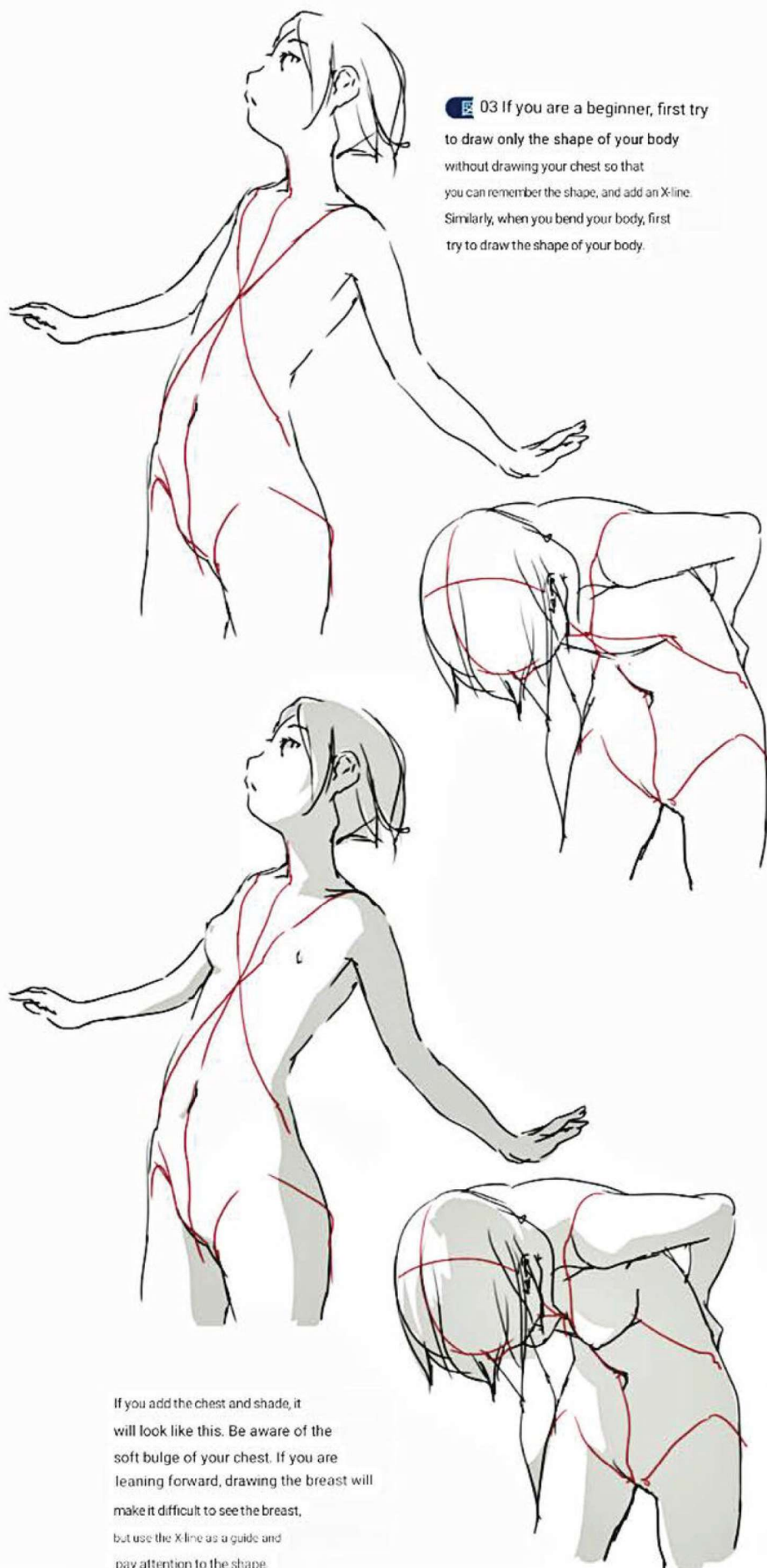
#### 02 Let's draw the X line

while paying attention to the three-dimensional roundness. Once you know this line, you can easily draw it when you draw a bra.



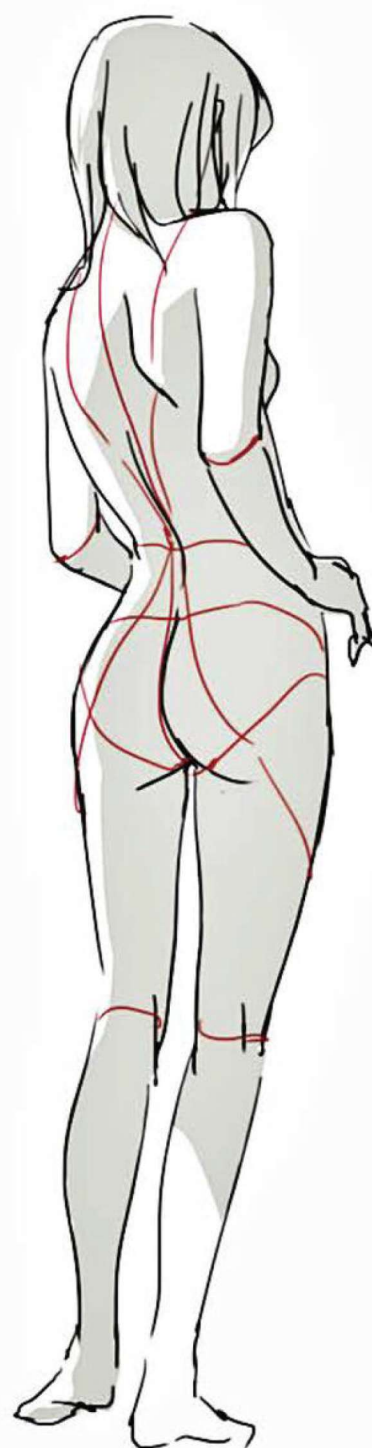
In addition, the back is also very easy to understand when considering the X line. Left and right of the back by drawing an X line

You can see the difference in balance, and the spine line is also drawn It will be scooped 04 》。



03 If you are a beginner, first try to draw only the shape of your body without drawing your chest so that you can remember the shape, and add an X-line. Similarly, when you bend your body, first try to draw the shape of your body.

If you add the chest and shade, it will look like this. Be aware of the soft bulge of your chest. If you are leaning forward, drawing the breast will make it difficult to see the breast, but use the X-line as a guide and pay attention to the shape.



04 By putting an X-line on the back, it becomes easier to think about the sharpness and flow of the shape, and at the same time, it becomes easier to grasp the erection structure. In addition, if you add a line of pants, it will be a good idea when drawing clothes, and it will also be a guide for the length of your legs.

Rule  
05



## Crotch and buttocks are captured by the Y line

On the other hand, the lower half of the body should be considered as a "Y line".

cormorant. First, consider the balance of the crotch with the Y line

I will try. When the center of gravity of the body is

tilted to either side, the upper lid line (hip joint

line) and the lower one line (thigh line) of the Y-shape move.

Masu 206 Shift the upper and lower lines of this Y-shape

So, the three-dimensional effect and reality of the body come

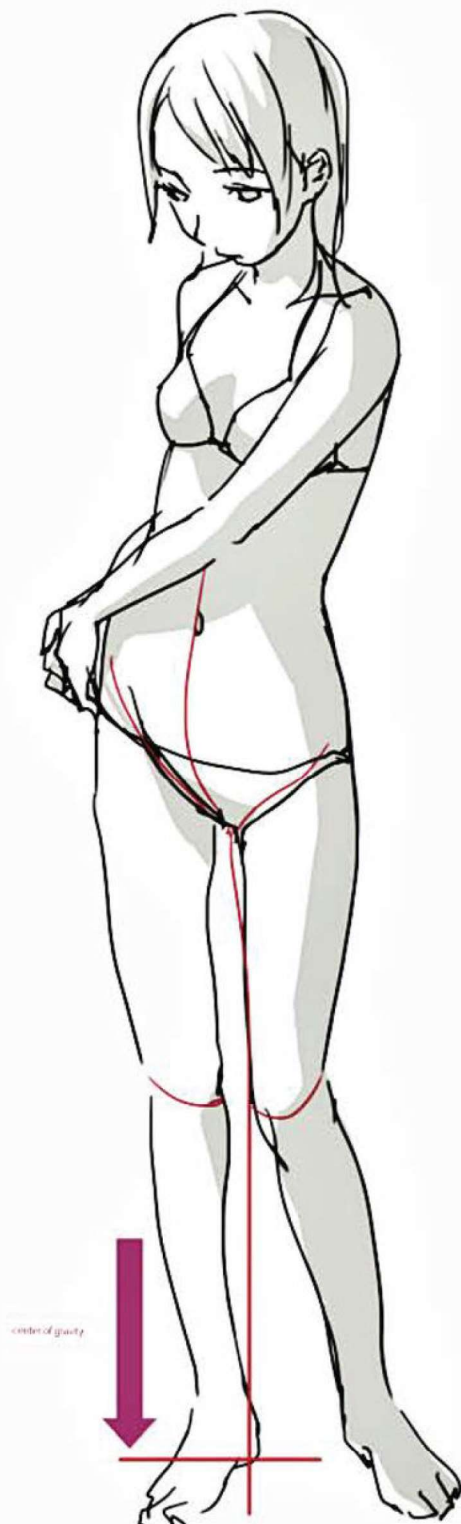
out. It is often said that the buttocks are considered as triangles,

but it is also good to catch this with the Y line 07 This line

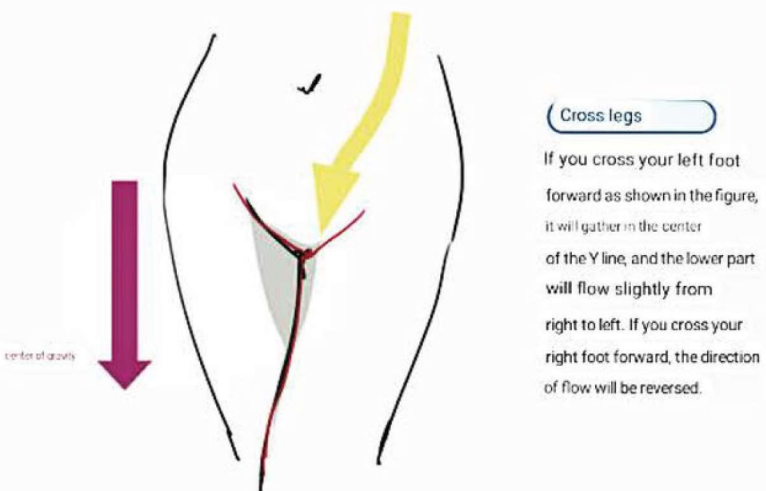
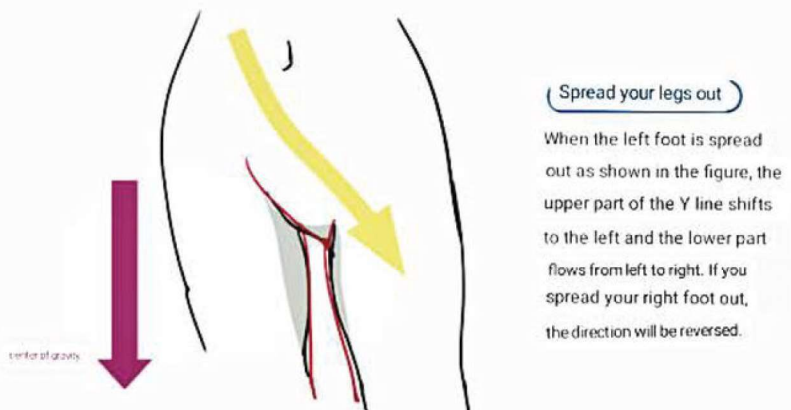
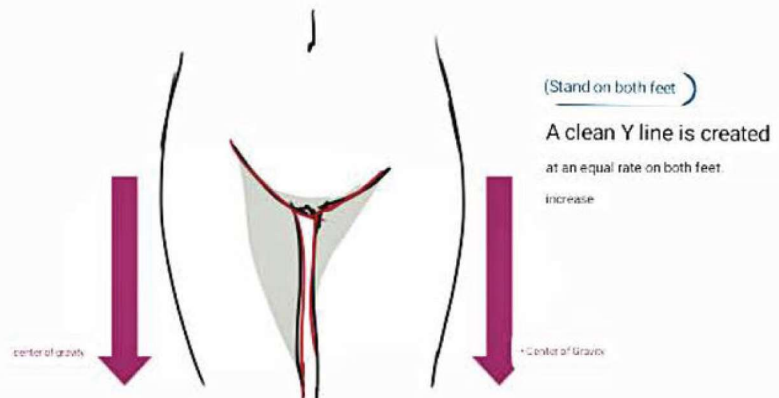
is also a guide when drawing a swimsuit increase. As for the

buttocks, the balance of the upper and lower Y-shaped lines changes

depending on the movement of the body 08



05 The crotch can be caught by the Y line.

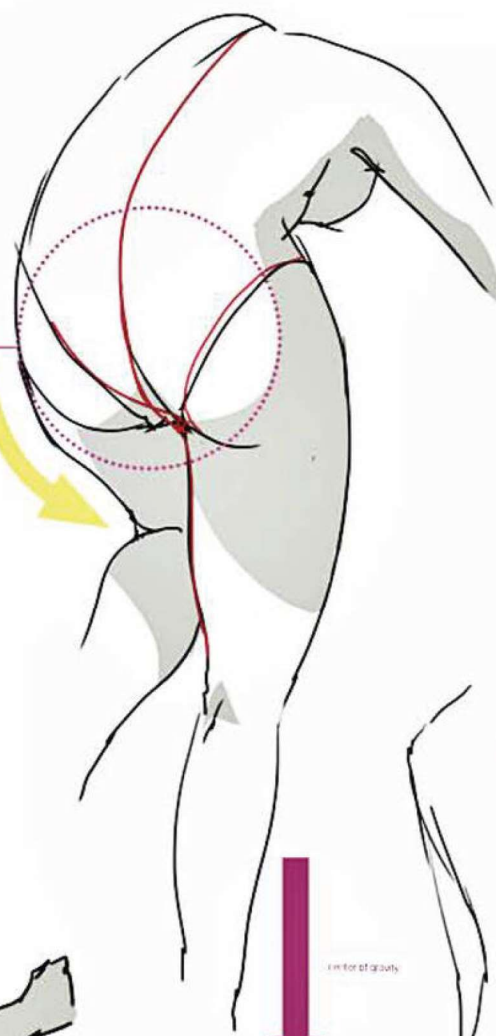
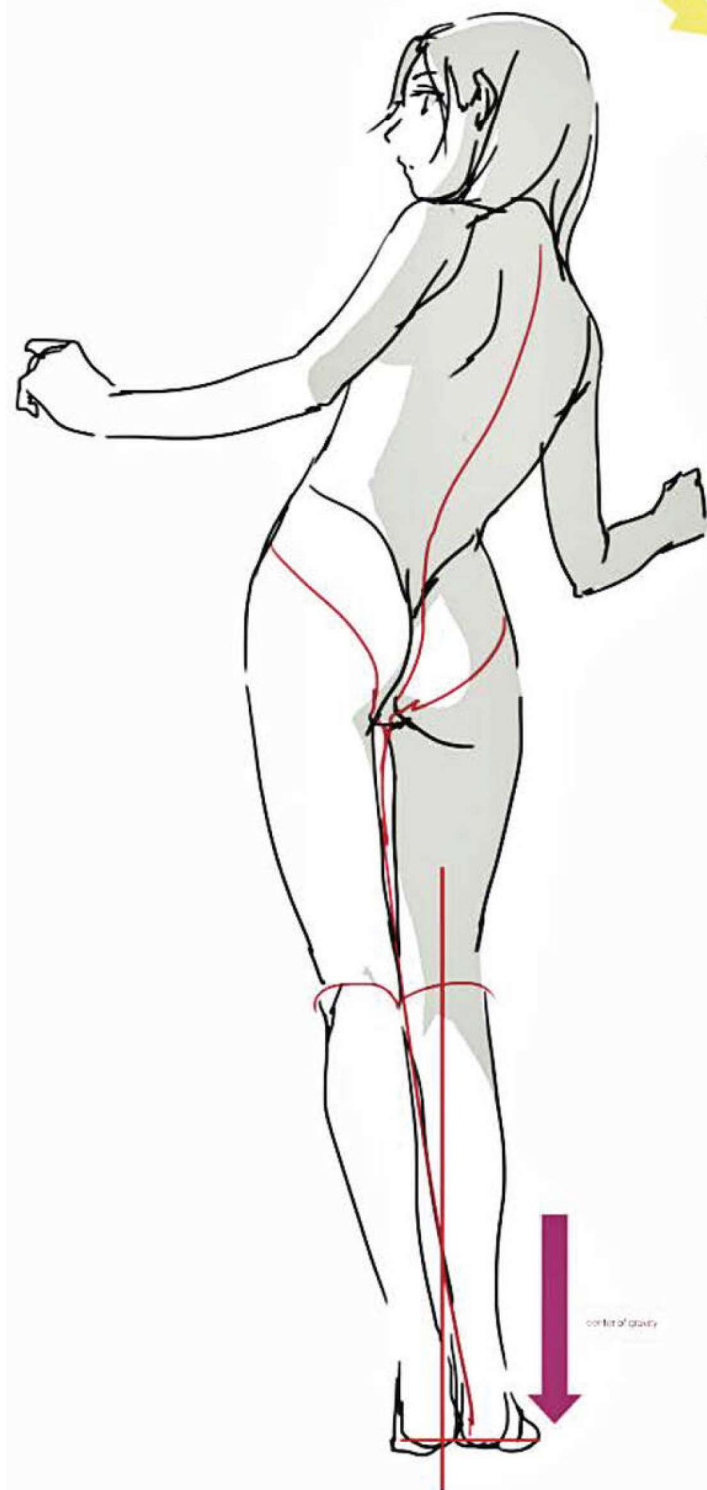


06 The tilt of the center of gravity of the body moves the upper and lower lines of the Y-shape.



If you bend your legs, you can see that your hips also move relative to the Y line. The flow from the spine to the buttocks is important because it is the center of the body.

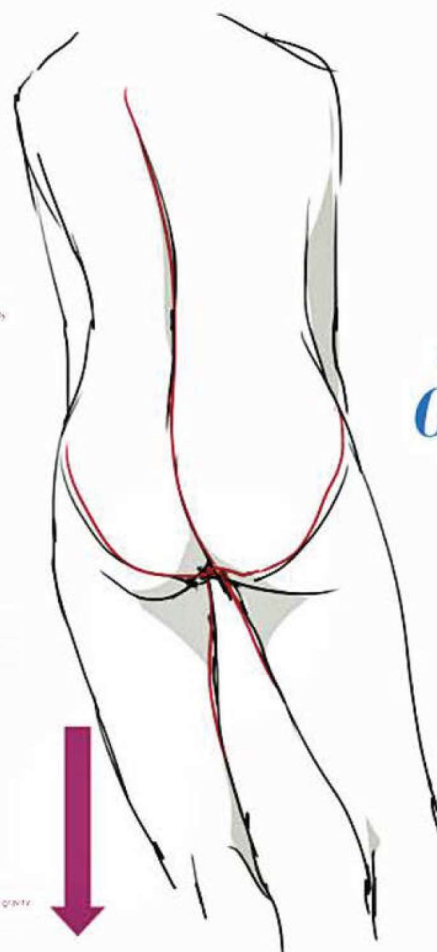
Flow from the spine to the buttock.



center of gravity

In the standing pose, the guideline for the Y line is the dimples on the buttocks.

center of gravity



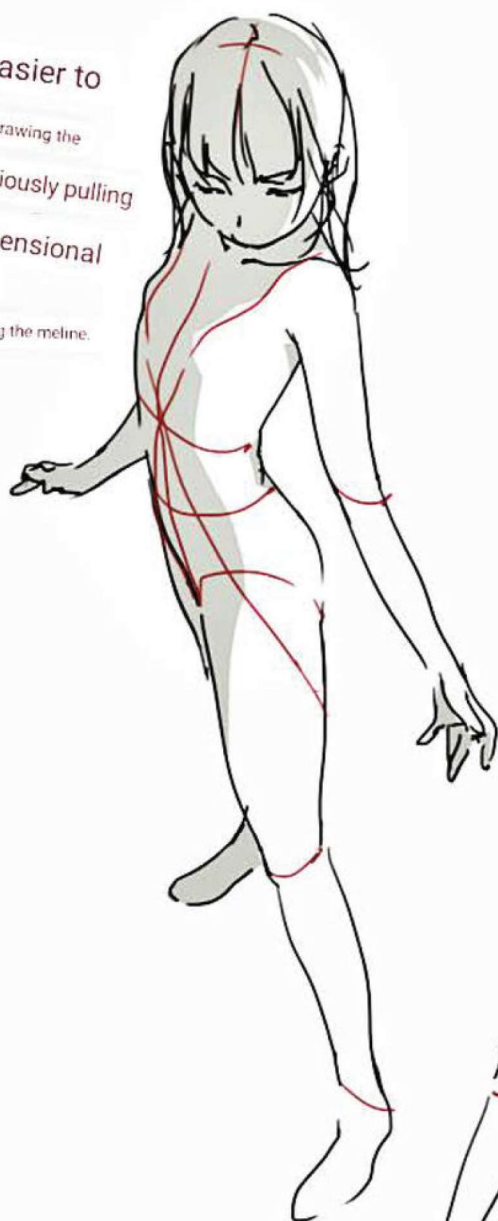
08 Like the crotch, the buttocks depend on the inclination of the center of gravity of the body. The upper and lower lines of the Y-shape move.

07 It is convenient to think about the movement of the buttocks and the three-dimensional expression with the Y line.

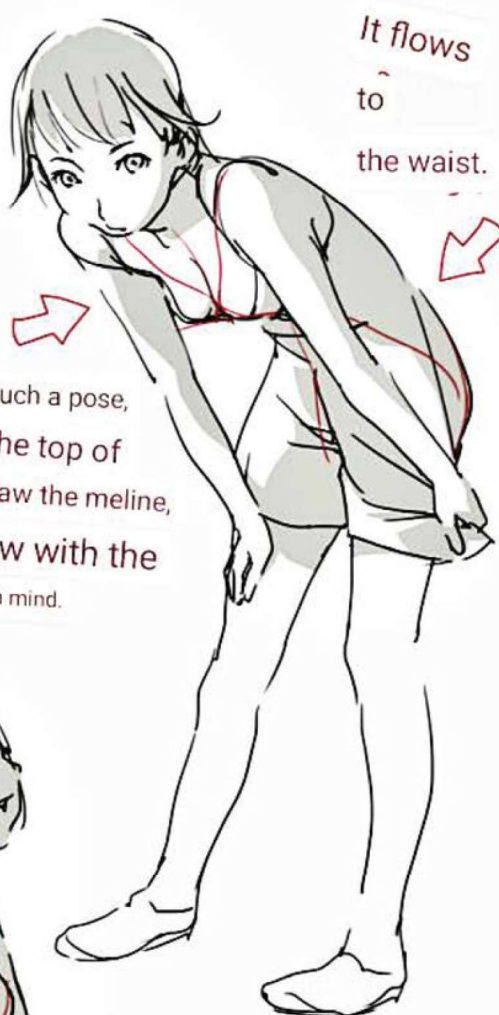
## {Grasp the roundness of the chest with the X line}

By drawing an X-line, the unevenness of the body surface such as the bulge of the chest can be expressed as a convincing shape rather than somehow. In particular, I think it is difficult to express the bulge of the chest as a surface (shadow) or a line, but by using the X-line, you will be able to improve the shade of the chest.

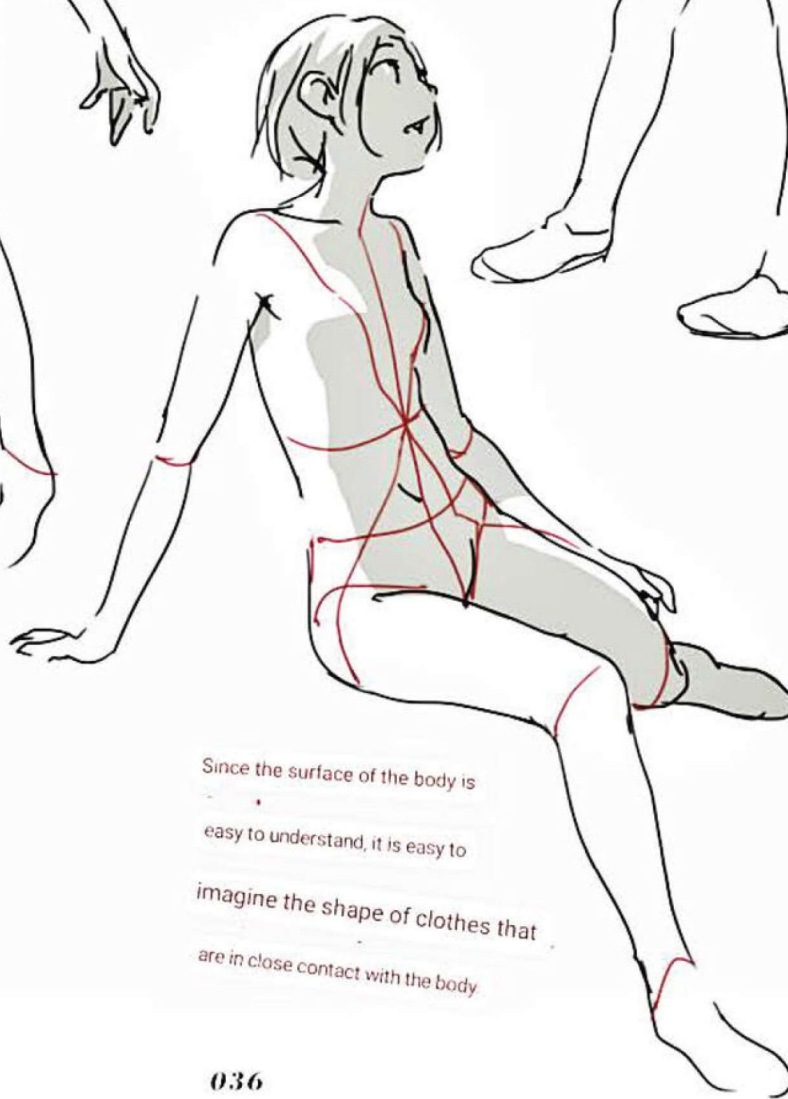
It will be easier to understand when drawing the chest by consciously pulling the three-dimensional shape of the body instead of just pulling the meline.



In the case of such a pose, I also draw the top of the chest to draw the meline, but let's draw with the independent line in mind.



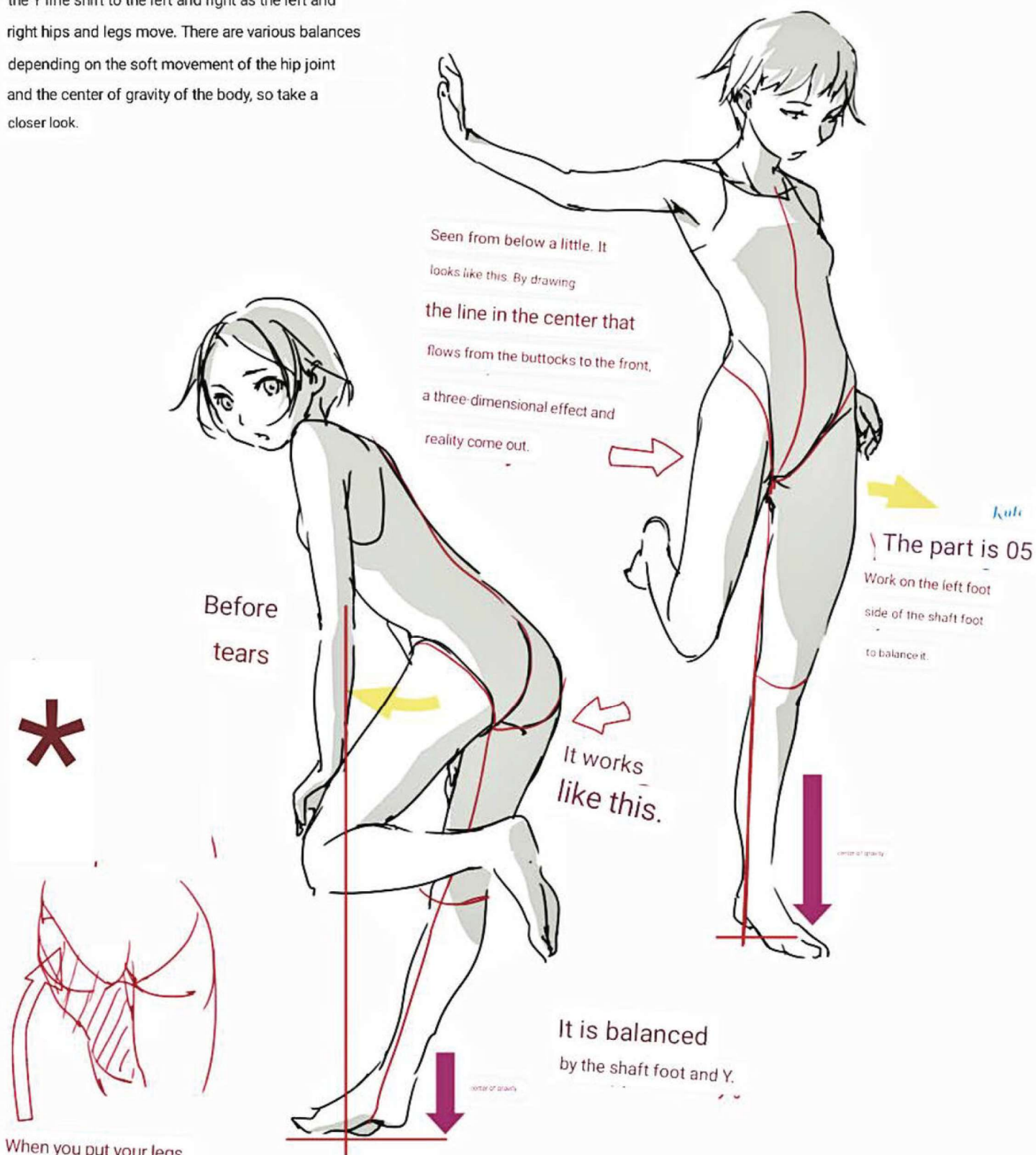
It flows to the waist.



Since the surface of the body is easy to understand, it is easy to imagine the shape of clothes that are in close contact with the body.

## {Relationship between hip / foot movement and V-line}

The upper (hip joint) and lower (thigh) lines of the Y line shift to the left and right as the left and right hips and legs move. There are various balances depending on the soft movement of the hip joint and the center of gravity of the body, so take a closer look.



When you put your legs forward, it's easier to think that you should put your hips forward from this line.



# Rule 06

Be aware of the connection

between the limbs and neck

Also draw wrists and ankles

手 The trick to drawing body parts such as limbs is obvious, but you will always be aware that those parts are "connected to the body." It is important to learn exactly how to draw the details of the limbs. However, when I try to draw the whole body, sometimes I can't draw the part of the connection with the body well.

01

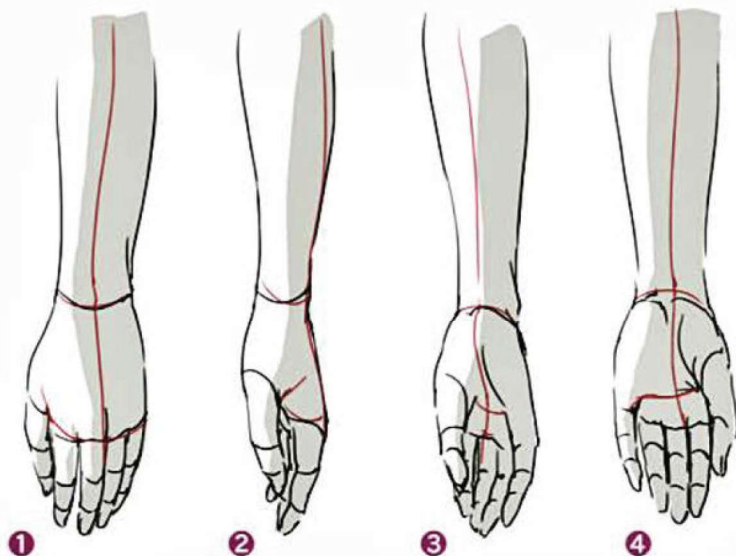
The lines of the body are connected without interruption.

Therefore, when learning parts, we recommend that you

be aware of the connected parts of your body, such as

the wrists and ankles, and draw those connected parts at the same time.

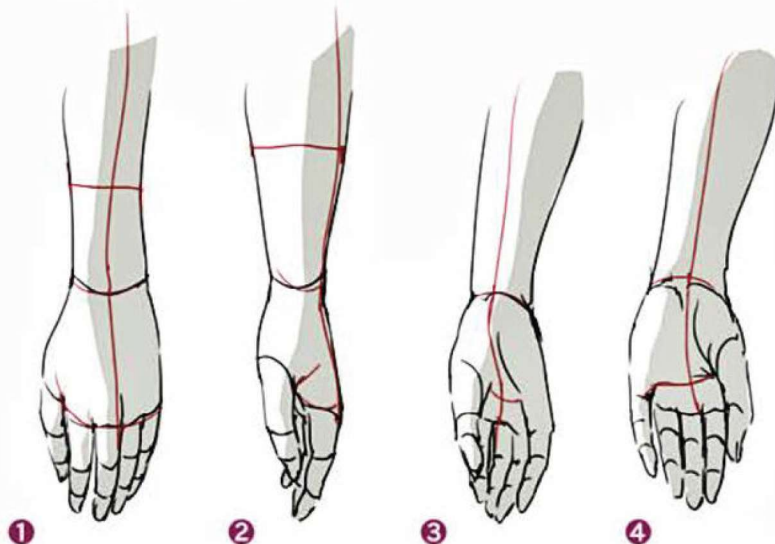
A  
○



01 Let's compare A and B

cormorant. A is an example where the arm connection is correct, and B is an example where it is bad. There is a rule in the connection between hands and arms. When the palm and back are visible in front, the arms appear flat and thick, and when the sides of the hands are visible, the arms appear thin. This is because the hand does not rotate only on the wrist, but on the elbow. Let's remember

B  
×



① When you can see the back of your hand, your arms will not be thin.

② When you can see the side of your hand, your arm will not get thick. ③④ Hands and arms are not connected diagonally. Certainly, if you bend your wrist forcibly, it may look like this, but be aware that it

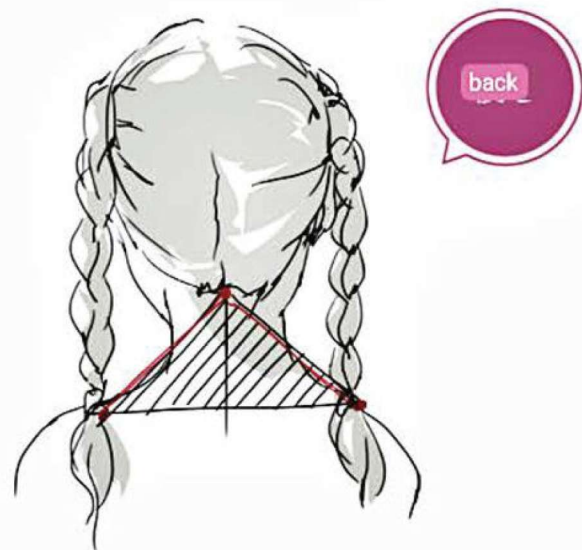
will not connect with such a stretched feeling when it is naturally lowered.

It is easy to think that the neck is just the part that connects the head and back, but in fact, it is an important part that the balance of the upper body is determined by the position where the neck is attached. There is a single line flowing from the back of the head to the neck and back. Keep in mind that your neck and back are connected, whether viewed from behind, from the side, or from the front.

To draw a beautiful neckline, it is important to be aware of the triangle that connects the three parts of the neck, shoulders, and collarbone.

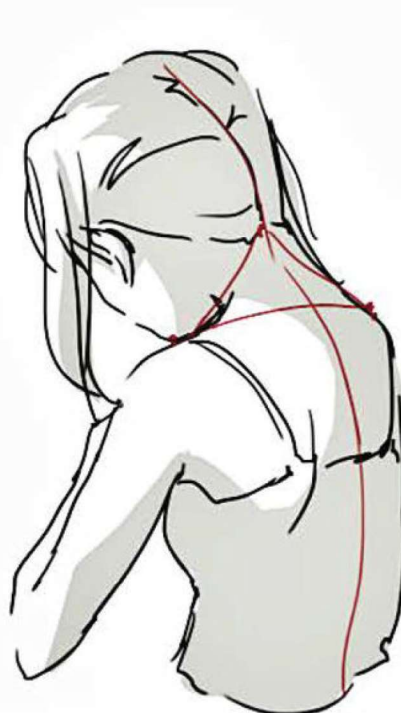
**02**。 The clavicle is the bone that supports the shoulders and acts like a balance around the neck. If you draw with such a function in mind, it will be easier to determine the position and balance of the neck, shoulders, and collarbone.

The trick to drawing the neck from behind is to capture the muscles on the back of the neck as triangles. If you remember this triangle, you will be able to think three-dimensionally about the shirt's gouge and the string around your neck. **04** 。



**02** Nape triangle. The bones support the neck like a balance.

**03** The back of the neck is also captured as a triangle.



**04** If you remember the triangle on the neck, you will be able to think and draw the neckline of the shirt in three dimensions

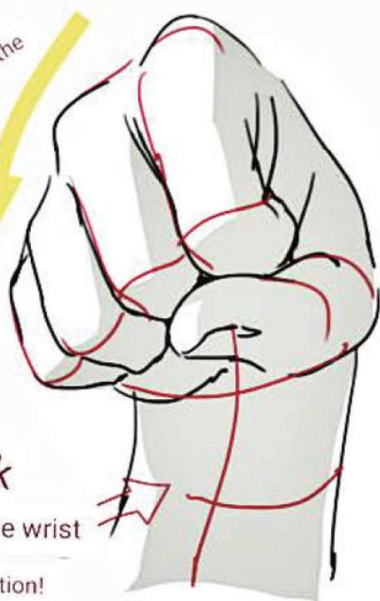


# Lesson

## {Draw a hand}

The hand is roughly divided into three parts: fingers, palm, and back of the hand. Let's draw while thinking about how to express these three parts. For example, the palm has an image of a flat surface, the back of the hand has a stiff image with visible bone lines, and the fingers have four fingers and a thumb that works independently. You can draw a more realistic hand by understanding the direction and shape of the movement while considering the function of each part.

It gradually goes down to the little finger.

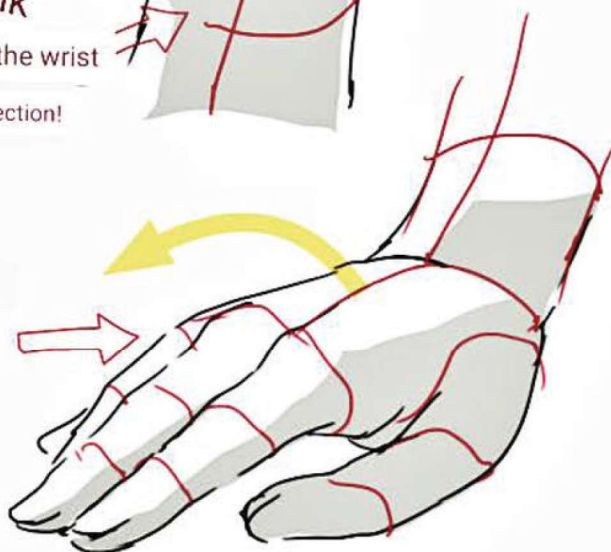


Think about the wrist connection!

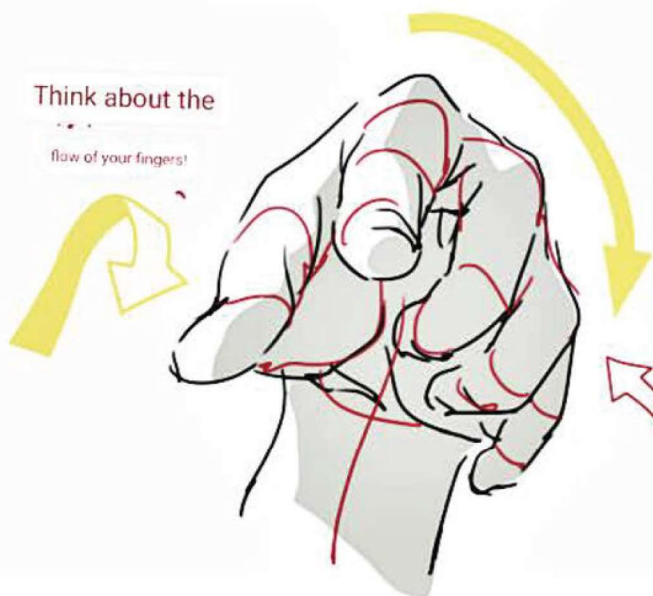
Think about how much the joints are bent when you bend your fingers.



I can't see the back side.



Think about the flow of your fingers!



Think about the orientation of your individual fingers!



### NOTE

Don't think about your hands alone, be sure to think about your wrists, and be aware that they are connected to your arms.



Think about  
the wrist  
connection!

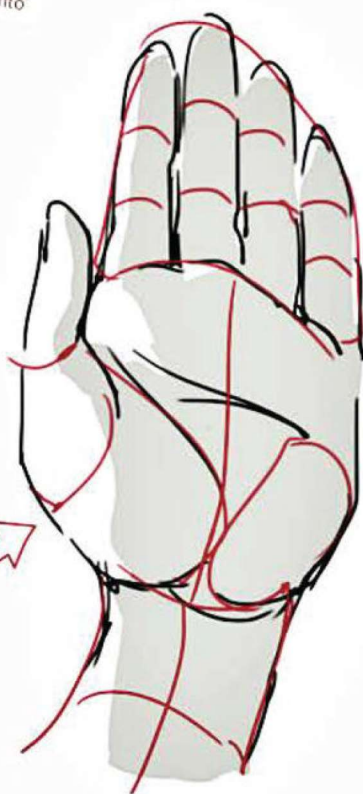


When viewed  
from the front,  
connecting the joints forms  
a triangle.



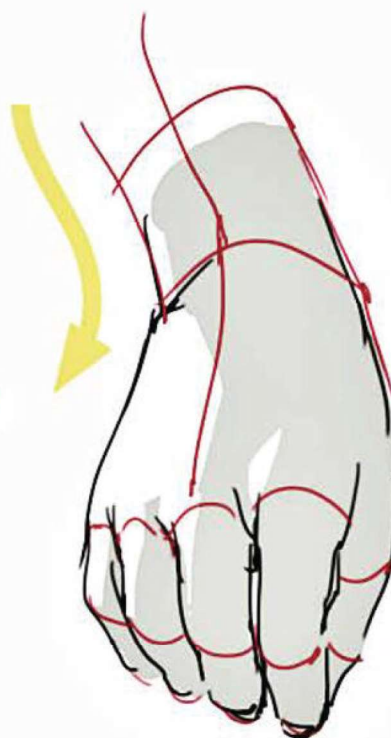
結搦肉厚  
is.

I think it's easy to  
understand if you  
divide the parts into  
three parts.



Think of  
the palm as  
three  
parts.

The base of  
the finger is  
not straight.

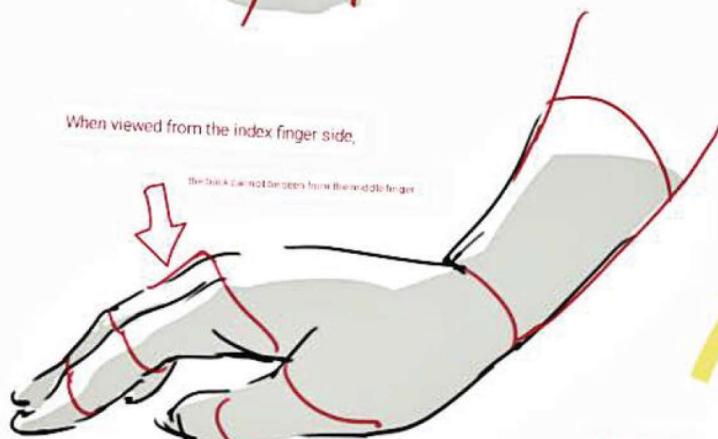


I wonder if  
the joints are easy  
to understand  
if you think about it like this

Kate  
06

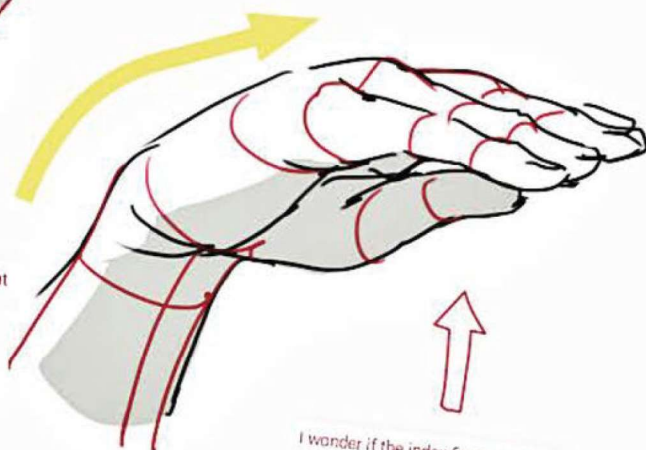
When viewed from the index finger side,

the back cannot be seen from the middle finger



Seen from the  
side, it looks like this.

Think about  
your wrist!



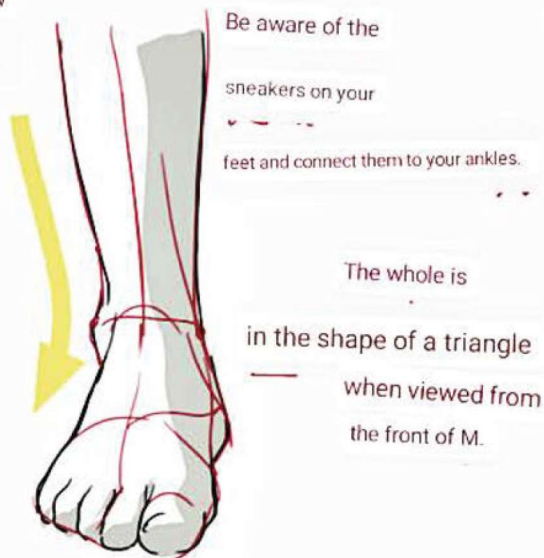
I wonder if the index finger can be  
hidden when viewed from the little finger side

# Lesson

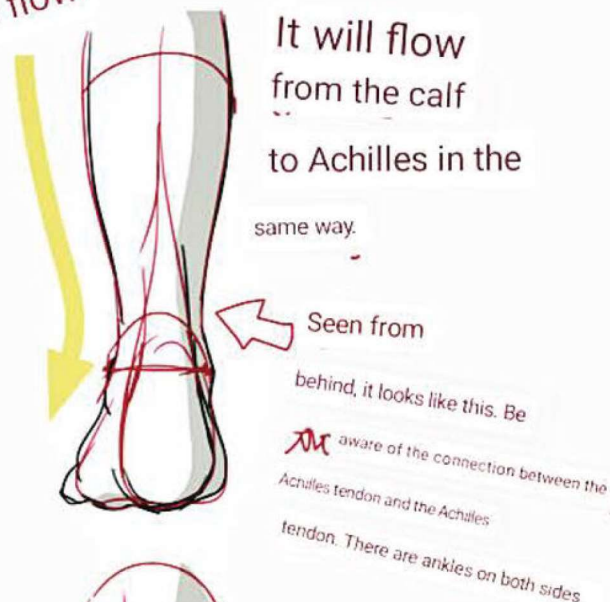
## {Draw a foot}

The toes are also divided into four parts: toes, soles, insteps, and heels. Let's draw while grasping the shape and function of each part. The part of the foot that touches the ground changes depending on the movement. Considering the flow of movement, natural foot movement and movement Let's draw.

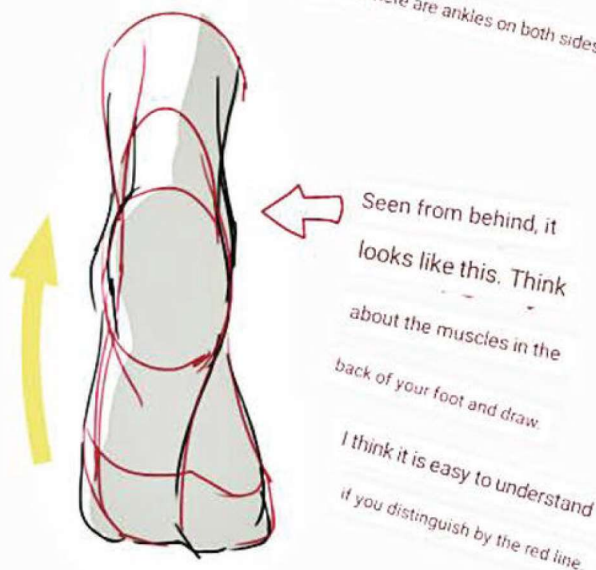
The flow



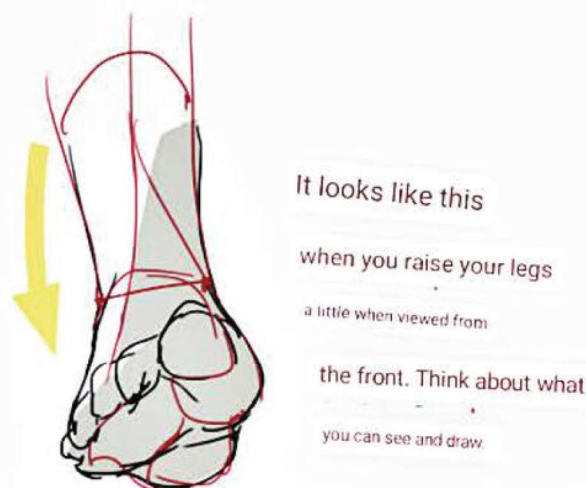
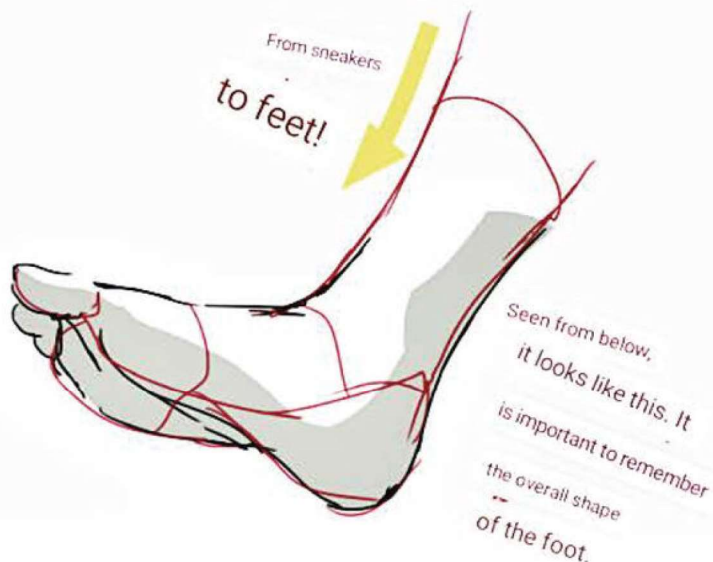
Ankle flow.



It looks like this when you raise your heels. This part captures the ground.



From sneakers to feet!





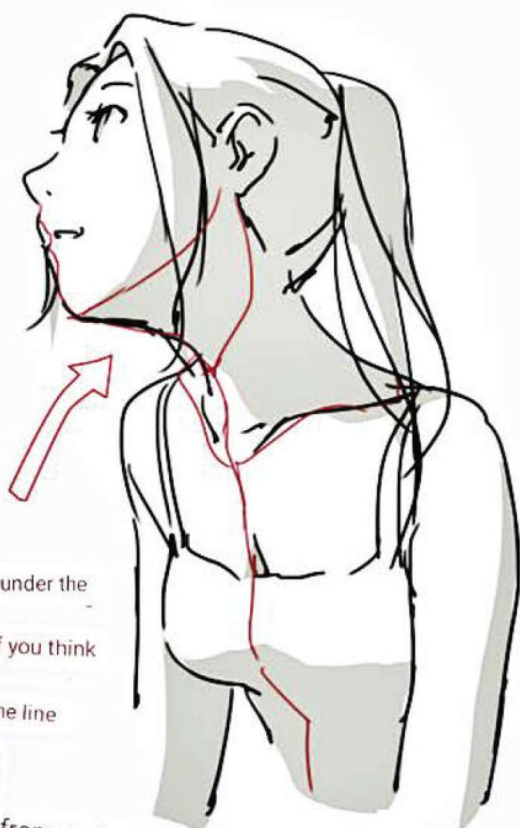
## {Draw the nape of the neck}

The neck muscle is an important part that connects the head and body, so a natural neck connection is possible.

I have to draw. The neck from the spine to the back of the head

A good grasp of the flow and the shape around the neck from the neck to the collarbone and shoulders

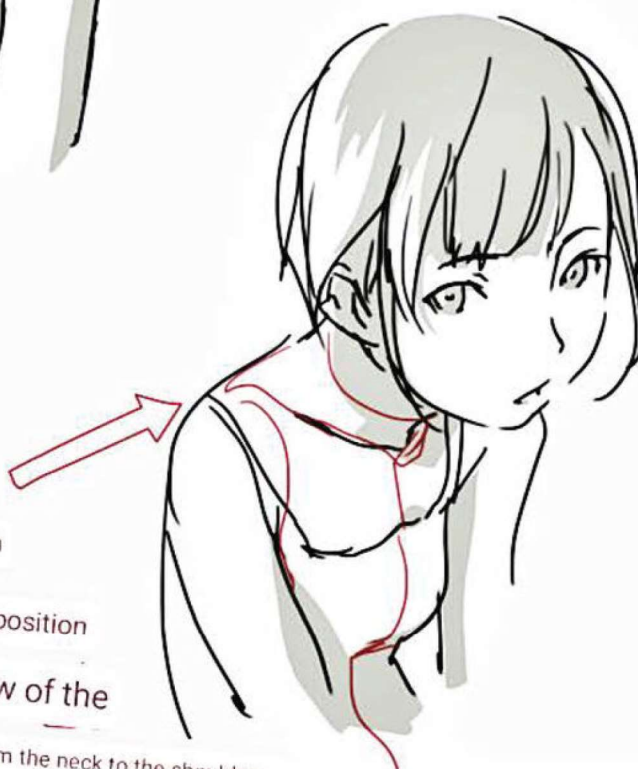
Grasp and draw a natural nape.



Draw under the chin. If you think about the line that flows from under your ears and connects to your throat, you can easily understand the base of your chin.



It is important to consider the flow of the ribs and the roundness of the neck when drawing. Since the ribs flow from the neck to the shoulders, if you think about the ribs in advance and draw the shoulders, you will be able to draw a three-dimensional and beautiful neckline.



You can see the position and flow of the surface from the neck to the shoulders.



application

# Think about the shape of your body when you raise your arms

Raising your arms also raises your shoulders and neck. Draw while considering the raised shoulder line and how the neck falls forward.

back

beside

Think about the flow from your shoulders to your arms!

Remember the shape of your back.

Be aware of the flow of muscles when drawing.

The red line shows the flow that spreads to the left and right around the spine. Let's think and draw.

forward

I will draw the chest later.

Consider the flow that spreads from the spine to the left and right!

The flow of the spine also changes the movement of the muscles. Let's draw soft muscles.

Let's look at it from the front.

Muscle flow cherish!

There is a line like this from the side to the shoulder.

The chest is slightly retracted and the abdomen is pushed forward.

腕の生れと  
I drew it with a real seal.

First, consider the shape and movement of your back, chest, and abdomen when viewed from the side.

My chest rises a little.

I will draw the chest later. First of all, let's draw the body firmly.

Your shoulders will rise a little.

Raise your arms and your chest will rise a little.

## Column Observe and draw & excerpt and draw

If you can't draw well, take a look at your body.

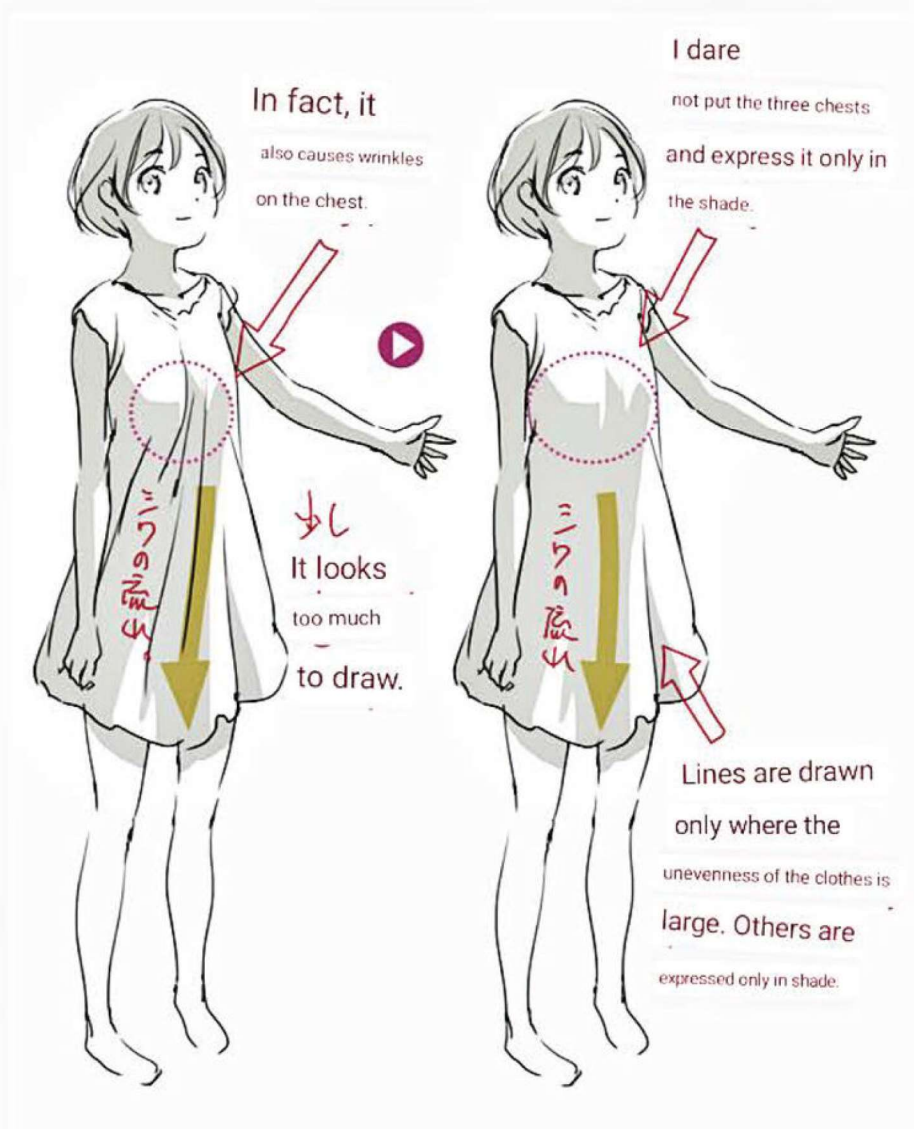
See and observe the real thing. This is a quick and accurate method. For limbs, for example, observe the direction in which the joints bend, the position where they bend, the direction in which the skin flows, and how wrinkles form.

Also, if you wonder what the body shape of this pose is, try it. For example, it is difficult to fold your arms just by thinking with your head, so let's actually fold your arms in front of a mirror or a glass window and see how the arms cross and the area where your hands are hidden. If you have any doubts, try it immediately and it will remain in your memory.

The crushing condition of the legs and thighs when sitting,

Knowledge of the swelling of the muscles when the jaw is bent is required, so let's try and observe it. After observing, it is important to draw on the spot as much as possible. By doing so, you will become one by one.

Once you have mastered the basic knowledge of drawing the body, it is a good idea to extract the expressions according to the pattern. For example, when drawing a moe character, wrinkles are originally drawn in this part, but if you draw wrinkles, you will be able to choose not to draw wrinkles because the balance of the pattern will be lost. 201 I do not even know ㊦. that wrinkles will be drawn. The quality of the finished product is different from that of drawing with, so first of all, ㊦ let's get various knowledge depending on the view.



### 01 Wrinkles are a pattern

It is necessary to draw together. You may dare to draw a lot of wrinkles, but always pay attention to the balance with the pattern when drawing.



# Rule 07

The three-dimensional face is determined by  
the shape and position of the parts

## Know the length between the eyes and ears

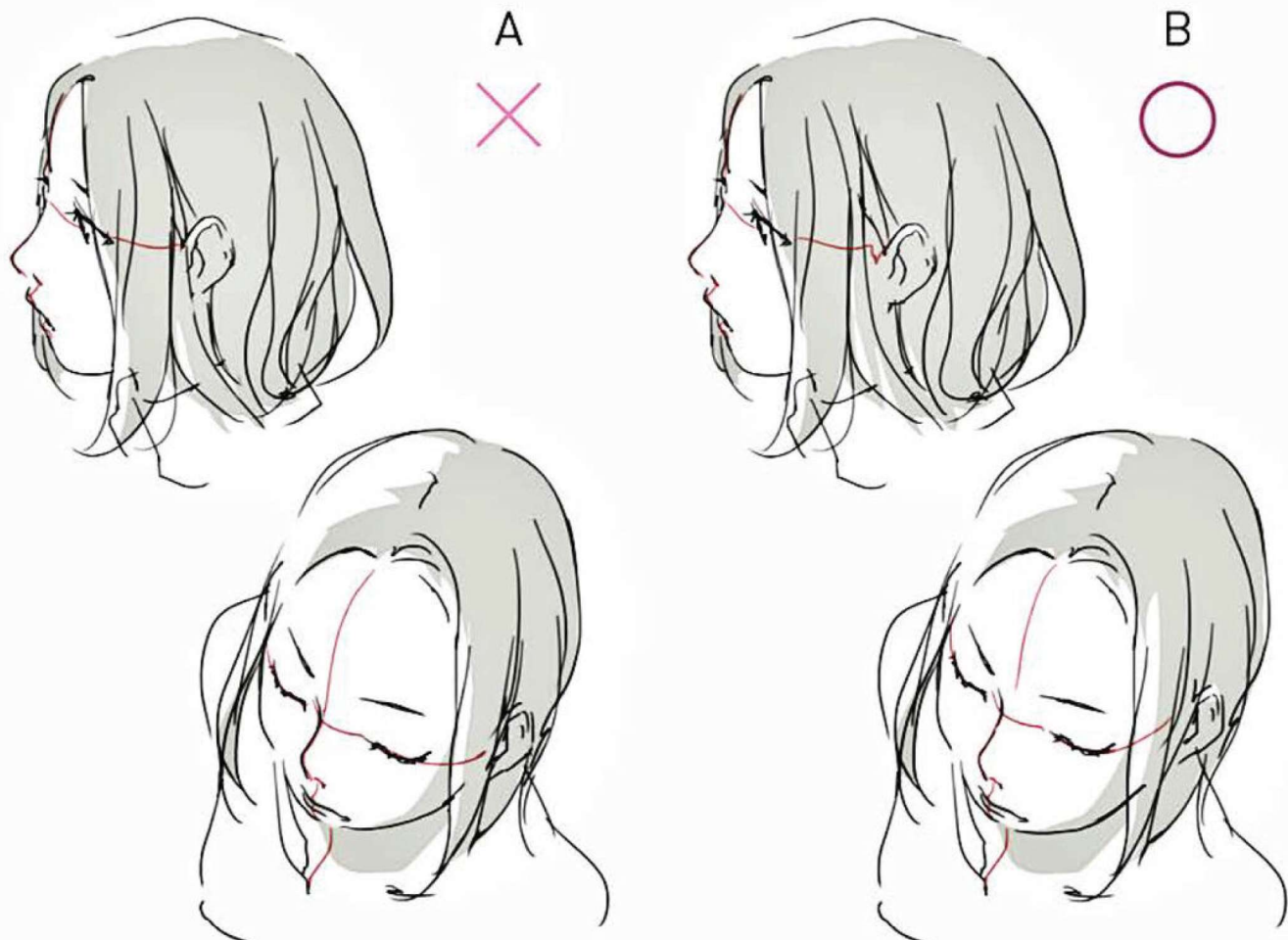
When you draw a face, do you ever say, "Something is flat and doesn't have a three-dimensional effect, but I don't understand the reason ..."? A face that I want you to keep in mind for such a case. There are tips and methods for drawing

three dimensionally.

The reason why the drawn face looks flat is that the part (length) between the eyes and ears cannot be expressed well.

Because. The distance between your eyes and ears is longer than you think. If this is shortened, it will be flat

because there is no depth between the eyes and ears (side of the head). To make it look three-dimensional, position parts such as eyes, ears, and nose while keeping in mind that the head is egg-shaped 01



01A has a short distance between eyes and ears, and the face is flat. By taking a distance like B, you can make it look three-dimensional.

to come



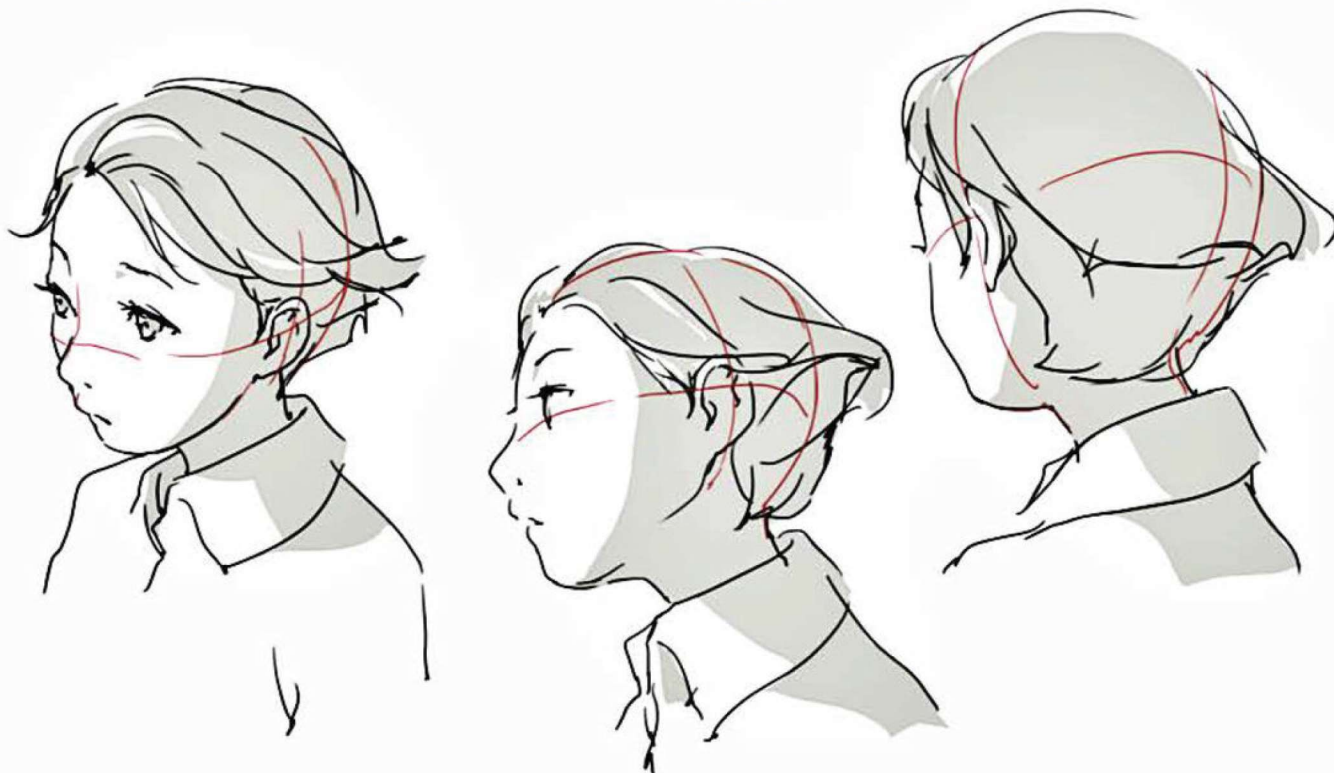
The ears are in the center of the side of the head

The ears are located approximately in the center of the head when viewed from the side 02 and are located outward in a V shape when viewed from the top 03. Note that the eyes are on the front of the head, while the ears are on the sides of the head. It is important to understand that the back of the head is half the amount of the head even from the ear to the back.

The shape of the ear is a concave shape in the center like a parabolic antenna to pick up sound. There is also a wavy part on the surface like a gyoza.

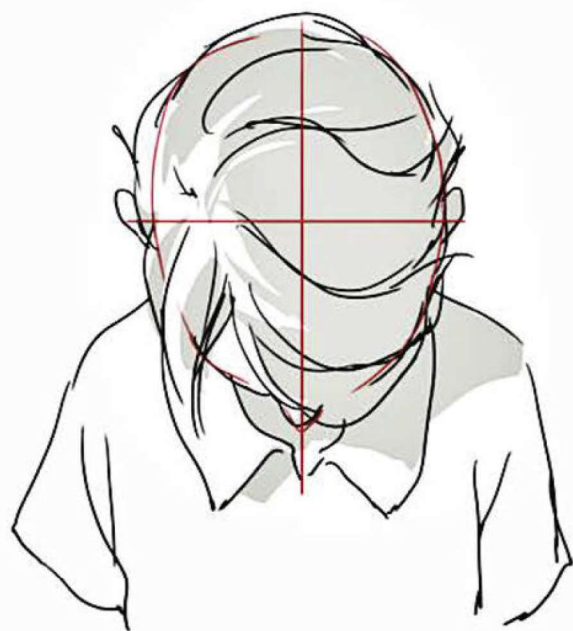
When drawing the ears, the deciding factor is how far to draw the wavy part and the shape of the ears.

04

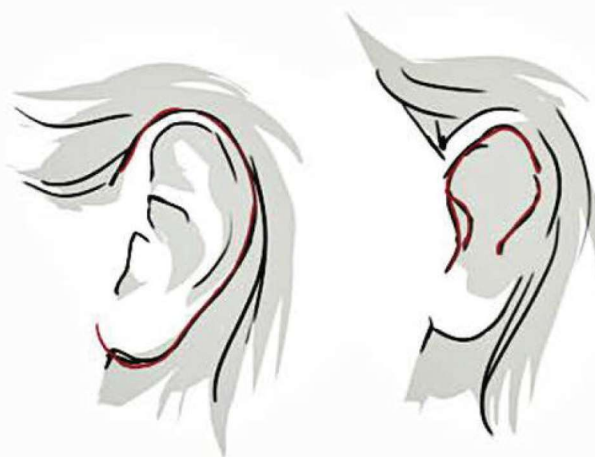


Kate  
07

02 The ears are roughly in the center when viewed from the side of the head.



03 The ears are in the shape of a letter H when viewed from the top of the head.



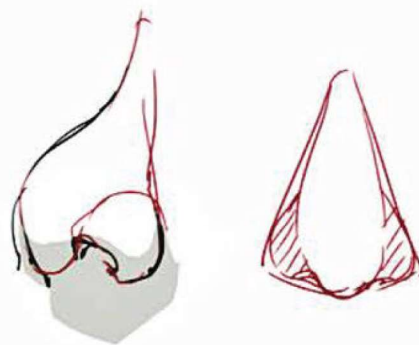
04 The ears are shaped like a gyoza in a nutshell. If you draw as it is as shown on the left, it will be too real, so draw with fewer lines as shown on the right. Red is the point. With a line like this, you can express your ears.

The base of the nose is at the same height as the ears

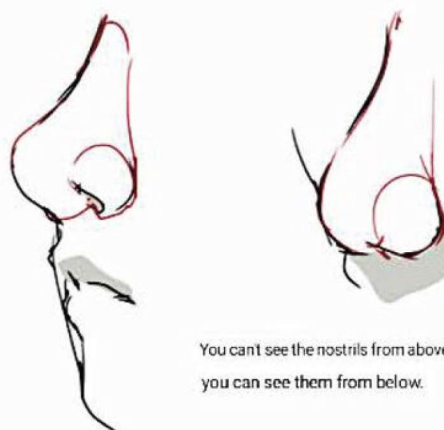
The nose has a base at the same height as the ears, centered on the median line of the face, and has a triangular shape that spreads toward the end. Become. Nose "The bulge is thought to be like three buns lined up.

Let's go 06

When drawing the nose, the point is to select and express how far to draw, such as whether to draw the nose (ala of nose) or not, and whether to draw the nostrils or not.



Draw the nose as if three buns were lined up. Overall, it has a triangular shape.



You can't see the nostrils from above, but you can see them from below.

図05 The base of the nose is as high as the ears.

図06 I tried to draw the shape of B6 more realistically.



図07 The left is a nose, but the right is not. Decide how far you want to draw depending on the pattern.



## Eyes draw with a sphere in mind

Another point to draw three-dimensionally is the eyes. It's hard to imagine from the appearance of the face, but I think everyone knows that the eyes (eyeballs) are spheres. Then, the eyelids are formed so as to wrap the eyeball, which is a sphere. We are from the eyelids

It recognizes a part of the visible eyeball as the eye (pupil). With that in mind, we can see that the eyelids are hemispherical in both the top and bottom. By drawing your eyes based on these, you can create a three-dimensional effect.

Figure 08 ~ Figure 10

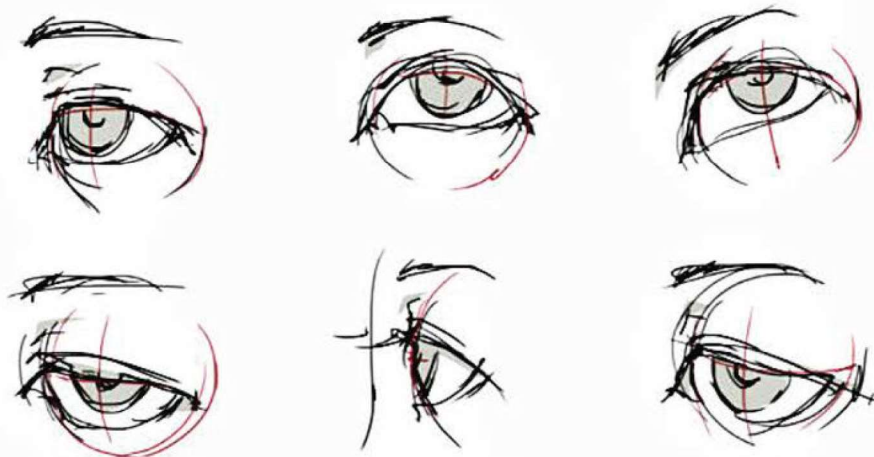


Figure 18 Considering the roundness of the eyeball  
By drawing, the eyes become three-dimensional.  
Observe your eyes from various  
directions, up, down, left and right.



Figure 09 By drawing the eyes

Three-dimensionality, the three-dimensional effect of the face

Will also come out.



Figure 10 If you drop it into an anime / illustration-like  
picture, it will look like this.



Be aware of the shape of the underside of your chin

"To catch the chin, it is important to know the shape of the chin. You may be wondering if it is an inverted triangle, but not only the shape seen from the front but also the shape seen from the bottom is important. Seen from below, from the ear to the tip of the chin

The single line and the line connecting to the neck form an elongated triangle-like surface. By being aware of this aspect, you will be able to express the three-dimensional effect of the face well when drawing the angle of the tilt looking up from below. 11 》。

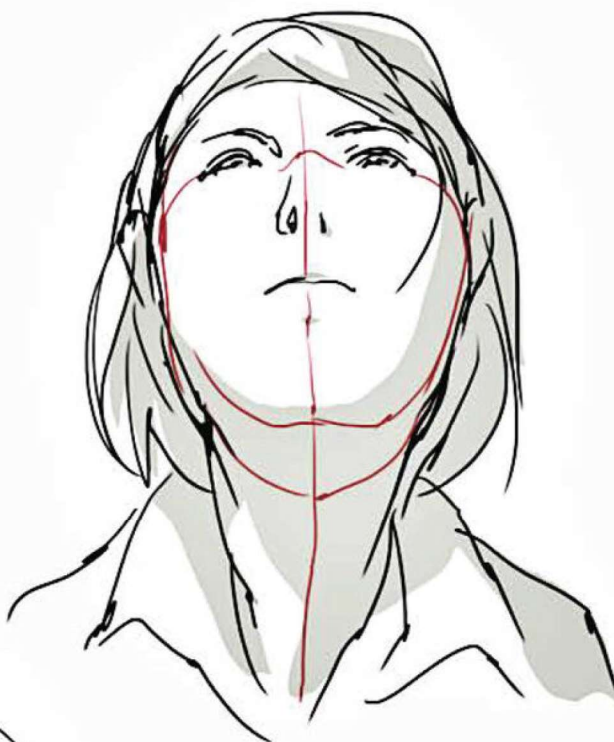
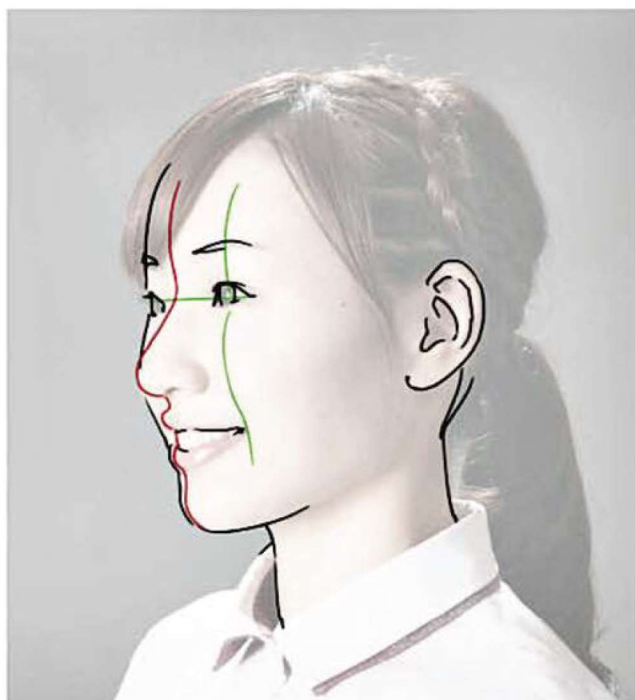
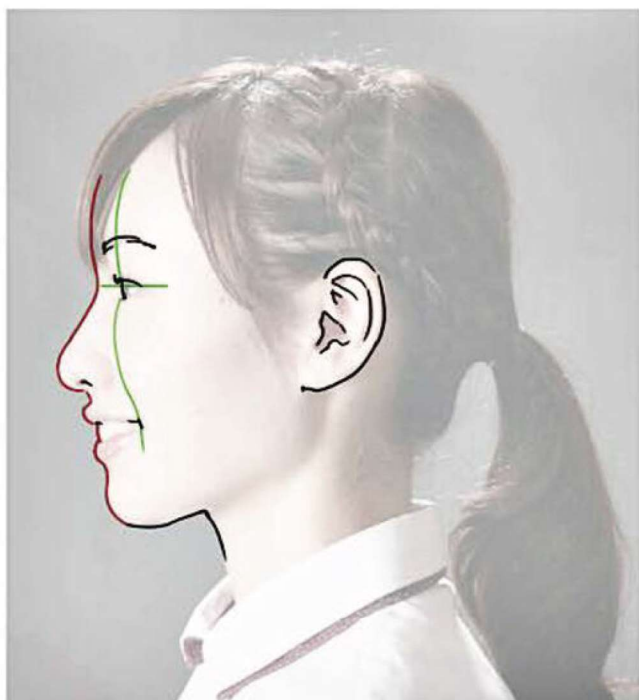


Figure 11 Draw with an awareness of the shape of the elongated triangular-like surface that forms under the chin. By grasping this shape, you will be able to draw a face from any angle. Is the shape seen from the side? Let's remember.

顔 I will talk more about the tips for drawing three-dimensionally. When you draw a profile and an oblique face, do you change the way you perceive the face? First of all, in the case of a sideways face, I think that you should draw with the idea of the chin, nose, chin, and neck. However, when drawing an oblique face, even if you draw the center line of the face, do you draw with a stronger awareness of the contour line (cheek line) in the back?

Isn't the way of catching the center line of the face neglected?

Take a look at the photo below. 12 If you trace the circular line (the line that connects the chin, nose, chin, chin, and neck) right next to it and place it on your diagonal face, you can see that it fits perfectly. As with the face right next to you, when you draw an oblique face, you will be able to draw three-dimensionally by paying attention to the unevenness of the front part of the face.

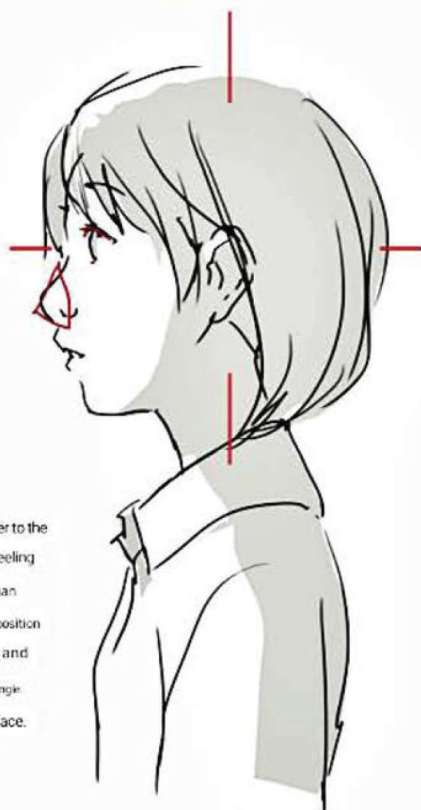




# {Draw an anime face from a real face}

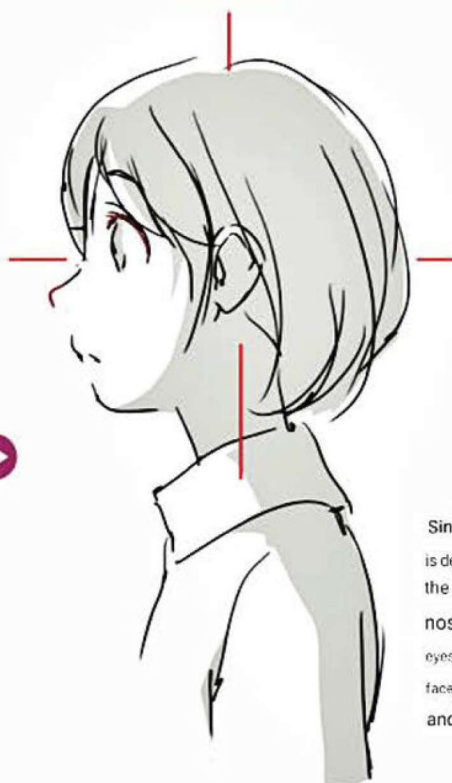
Up to the previous page, I learned how to draw a face mainly with real patterns, but here I will introduce how to make anime and manga patterns based on that knowledge. The parts where real-type patterns, anime, and manga-type patterns are drawn are basically the same. Only the expression is different. Let's think that the information drawn in the picture is different.

(Closer to real)



Since the face that is closer to the real world is drawn with a feeling similar to that of a real human being, the eyes are small, the position of the eyes is a little high, and the nose is also considered as a triangle. Draw the face with a long face.

Anime-oriented



Since the animation side is deformed, I think that the eyes are big and the nose is often small. The eyes are in the center of the face, the face is small, and the head is large.



When deforming or omitting, do not draw the inner corners of the eyes and nostrils. Also, the carp of the outline of the cheeks will be more cute if you draw it at the bottom.



Median

length between eyes  
and ears

Eye and ear length

I don't think about the nose!

Even the pictures

that are closer to the  
anime are quite

long. In the case of an  
anime picture, it tends to be

short, but if it is too short, it will look like a plane, so be careful !!

Draw your  
hair softly  
and naturally.

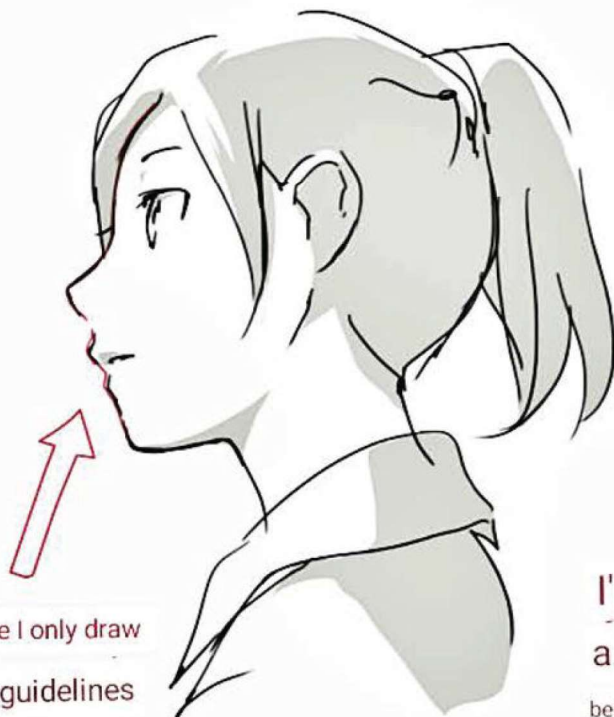
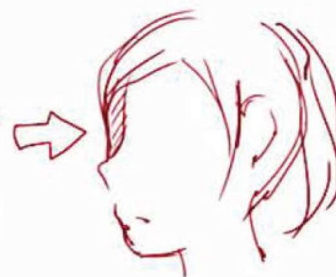
Put a highlight  
on the top of your  
eyes and  
draw cutely

The cheeks  
feel  
soft  
and stuffy!

## Application Providing depth with a profile

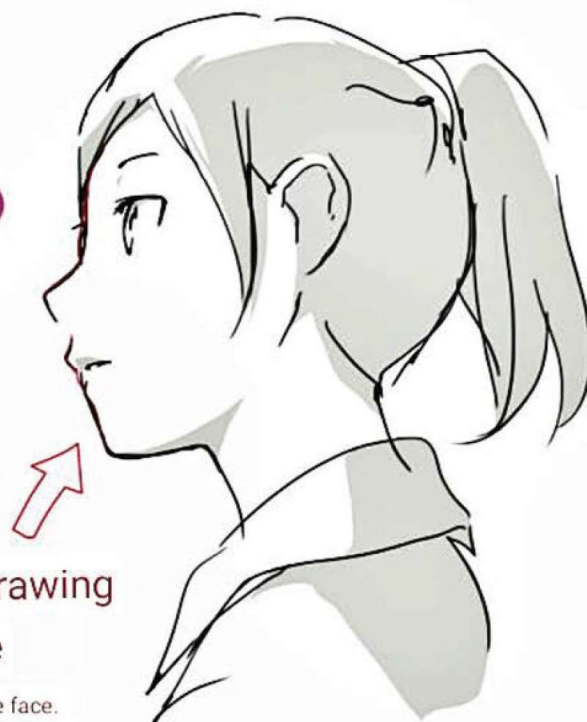
If you draw the face right beside it, it tends to be flat without depth, but if you draw the eyes in the back a little, it will be a standing and deep work. By putting your eyes in the back, you can see the back of your face, and you can feel the space. Furthermore, if you draw the eyeballs in the back, it will look more three-dimensional.

Please  $\approx$   
draw this  
part.



Since I only draw  
the guidelines

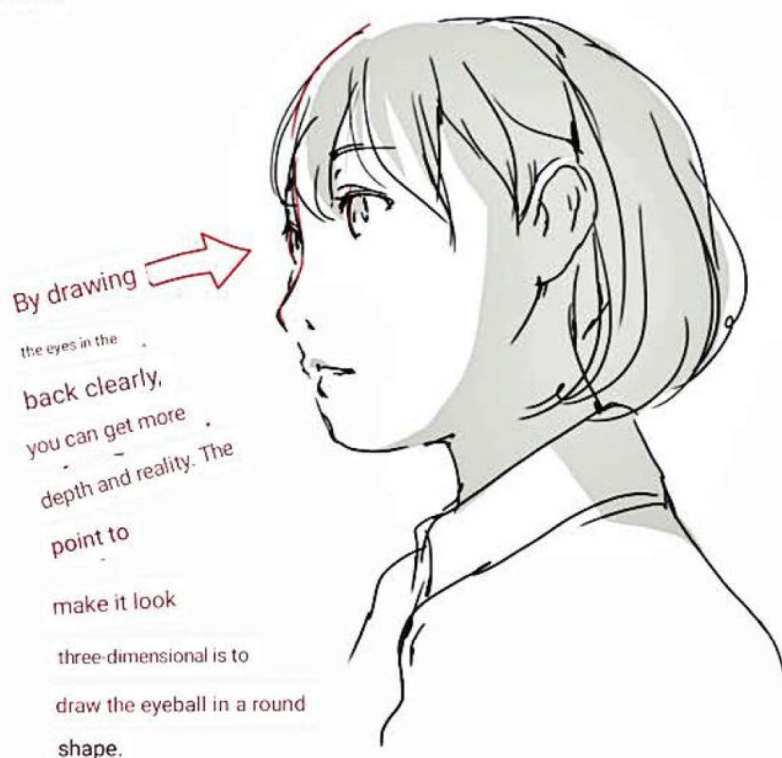
for the face when viewed from  
the side, it becomes  
a flat expression.



I'm drawing  
a little  
behind the face.

You can see the depth and roundness

of the face a little more than  
the flat one right next to it.



By drawing  
the eyes in the  
back clearly,  
you can get more  
depth and reality. The  
point to

make it look  
three-dimensional is to  
draw the eyeball in a round  
shape.



## Column Try to think of eggs and oranges as faces

The main expression of a person's basic movement is the movement of the dark part, such as "turning around". However, when trying to draw a pretense, many people may be worried that they cannot understand it well in their imagination.

"Now, I think it's convenient because there are various things that can be seen properly, such as figures, but for those who say that they don't have figures, I'd like to introduce the method I actually used..."

When I was a new animator, I used to use something to grab an image. For example, when drawing the direction of turning, the eyes, nose, and mouth are drawn on a spherical object such as an egg or mandarin orange to make it look like a face, and the state of turning is simply seen (Fig. 01). You don't have to spend money to buy figurines. Use something close to you to get an idea of how people look.

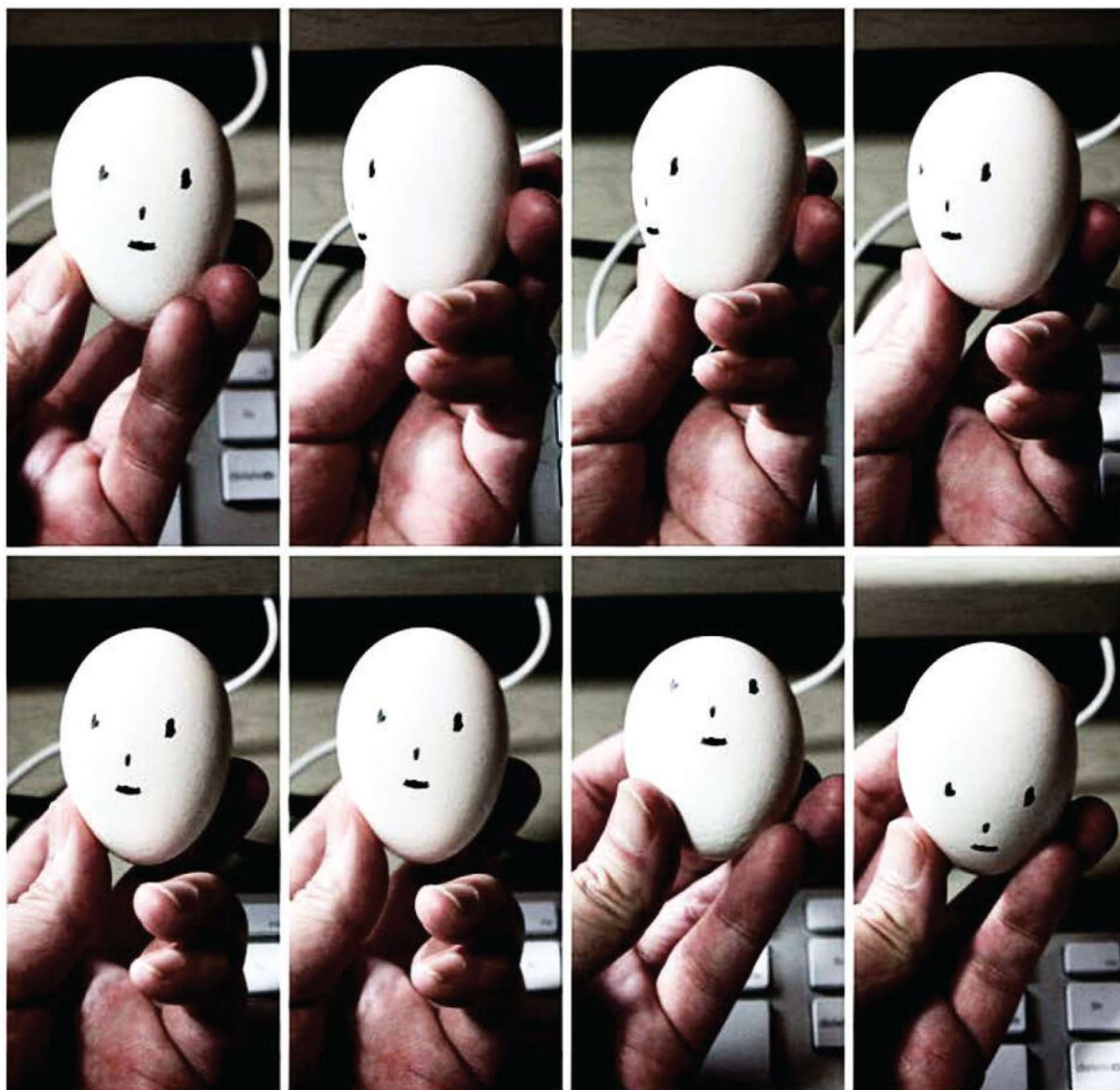


Figure 1 Let's draw a simple picture on an egg or mandarin orange and see how it moves in the direction of pretending. You can imagine not only turning around, but also tilting and fukan, so please give it a try.



# Rule 08

## The standing picture

is drawn with the balance of the center of gravity

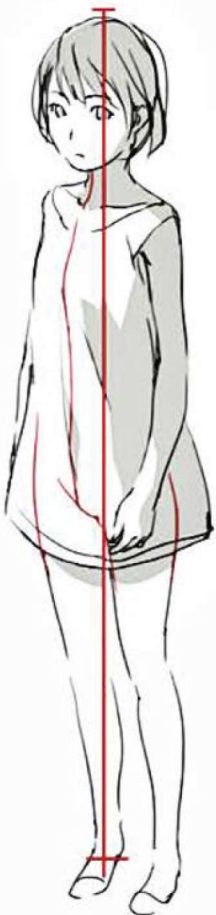
Balance the center of gravity with a standing picture

When drawing a person, it is very important to think about the center of gravity. Most of the creatures that live on the ground move and keep their balance by moving the center of gravity.

vinegar. It is important to depict that balance. Here,

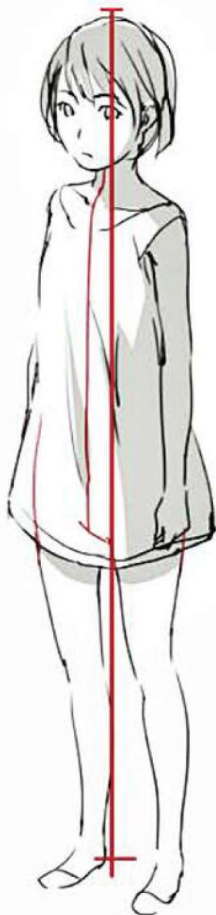
let's consider the balance of the center of gravity in the standing picture. The standing picture seems easy at first glance,

Unbalanced standing picture



When drawing with the front foot as the axis in a standing picture, if you draw only the foot without looking at the whole body, the picture will look like this. Think about the back foot and the median plane of your body.

Hard standing picture



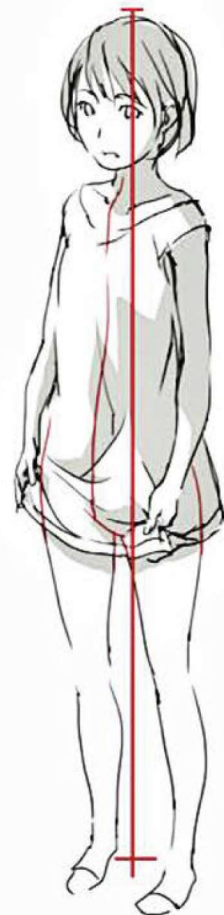
If you draw the midline with a straight line and draw your body, you will end up in a hard pose.

Natural standing picture



\*By taking the median line in an S shape and giving the arm a little movement, you can create a soft and natural standing picture.

Moving standing picture



\*By adding a little movement, such as pulling up the skirt, you can make the standing picture more dynamic.

It's a surprisingly difficult pose. Not just standing, but always balancing somewhere in the body

Please note that.

The heaviest part of the human body is the head. The position of the head becomes important. If the balance between the head and the body is out of alignment, the picture will look strange, such as "likely to fall" or "floating".

How can I draw a picture with a well-balanced center of gravity?

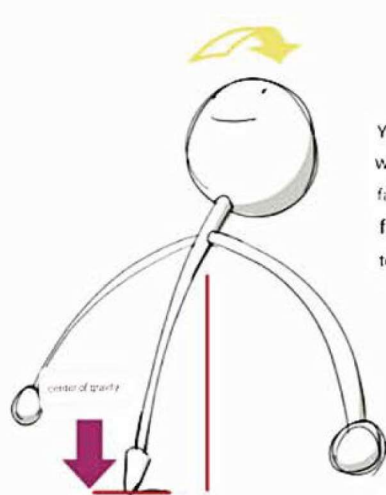
The easiest way is to bring your legs under your head. Placing your head directly above your feet, where the center of gravity is applied, creates a well-balanced and stable standing picture. However, if you take a straight midline, you will get a pose.

I want to. You can create a natural and moving standing picture by curving the median plane or adding a little movement. 201

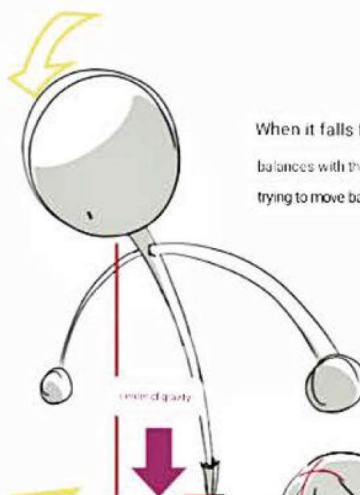


#### Balance of the center of gravity of a moving standing picture

Next, let's think about how to draw a standing picture with big movements. It is a drawing method that incorporates body movements and flexibility, such as moving the head back and forth and left and right. Imagine, for example, "Yajirobee". Yajirobee balances the force of returning to the front and the force of returning to the back. Let's replace that image with a person 02



Yajirobee supports the whole with points, and when it falls back, it balances with the force of trying to return to the front.



When it falls forward, it balances with the force of trying to move back.



It is a posture leaning back. The center of gravity is on the left foot pulled backwards, and the balance is achieved between both arms and the right foot



It is a slightly leaning posture. The center of gravity is on the toes of the right foot and is balanced by both arms and the left foot.

Take a look at the illustration below 03 The center of gravity is behind. When the center of gravity is set to the back in this way, the posture becomes stable and the picture becomes stable. In addition, there is a sense of stability in the legs, so the upper body is flexible.

Now, it will be easier to express the movement. If you are a beginner, first try drawing a moving standing pose with this back center of gravity.

#### NOTE

• When drawing, do not have to get close to the picture, but sometimes try to pull the whole body. Let's draw while assessing the overall flow and balance of the body



① Draw a line of body flow, thinking of a moving image with spread limbs. You can decide the general shape at this point.



② Draw a sketch. Since the center of gravity is behind you, be especially aware of the flow from your waist to your feet. Add movement to your hair.



③ You can finish the movie based on the sketch and add shadows. Let's create dramatic movement and three dimensional effect by adding shade.



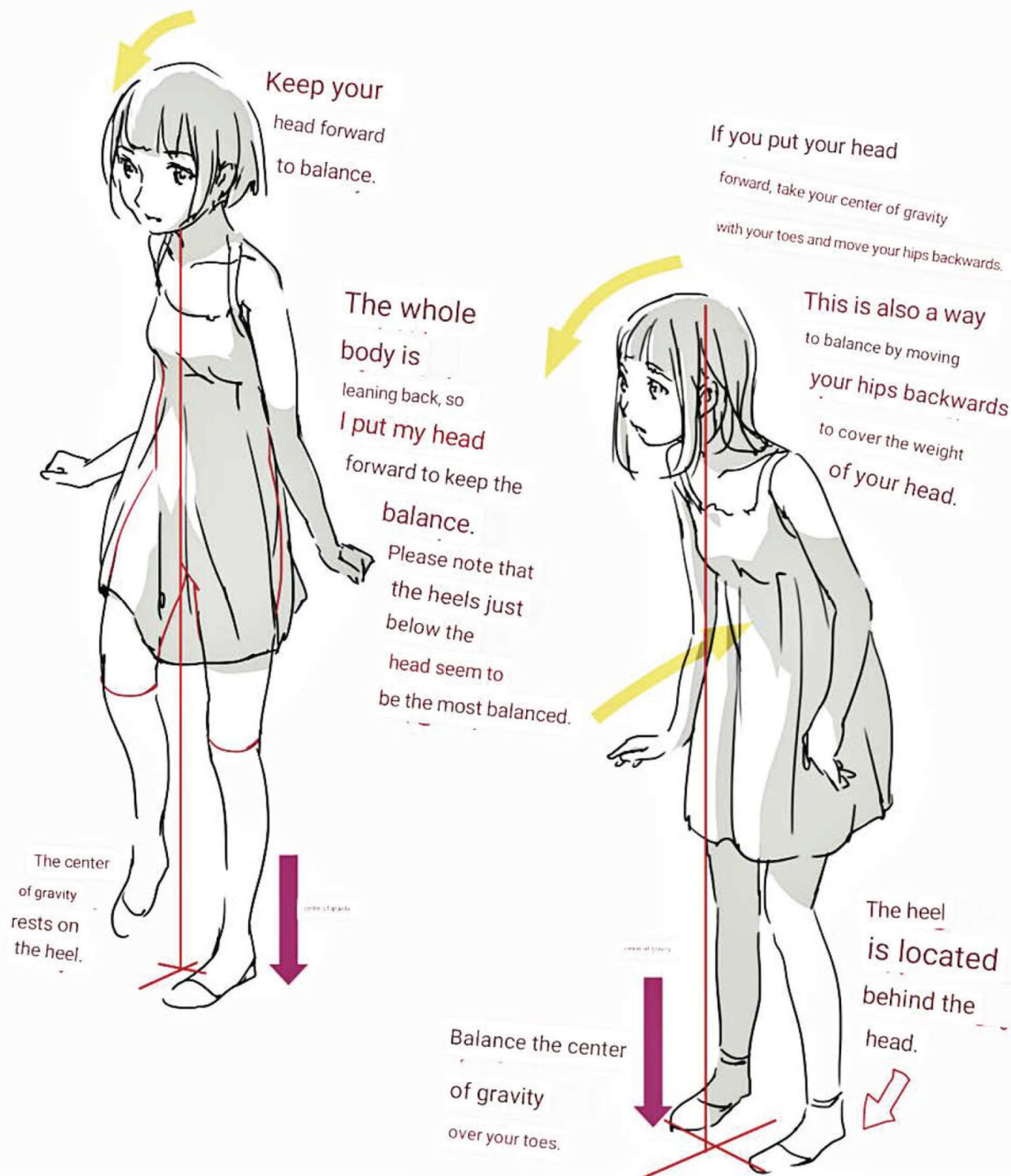
# {Draw a moving standing pose}

When drawing a standing picture, avoid standing poses as much as possible and add a little movement to make the picture more natural. Considering the position of the center of gravity and the direction in which the body rotates and the flow of the body in an S-shape, you can create an attractive standing picture by drawing such information in the picture as much as possible.



# {Draw a balanced standing pose}

Draw a well-balanced and supple movement. Consider the center of gravity when drawing. Decide on the axis legs to support your body, and balance the legs with the opposite leg, upper body and hands, and head. Move your limbs a lot and draw a standing picture with a sense of stability and movement.





Let's look  
at the case of  
balancing the whole  
body. Use your  
whole body to  
balance your legs, like a  
yajirobe.

Use your limbs to make fine  
adjustments and balance.

center of gravity

Warp your body  
and open the  
front of your  
body to balance.

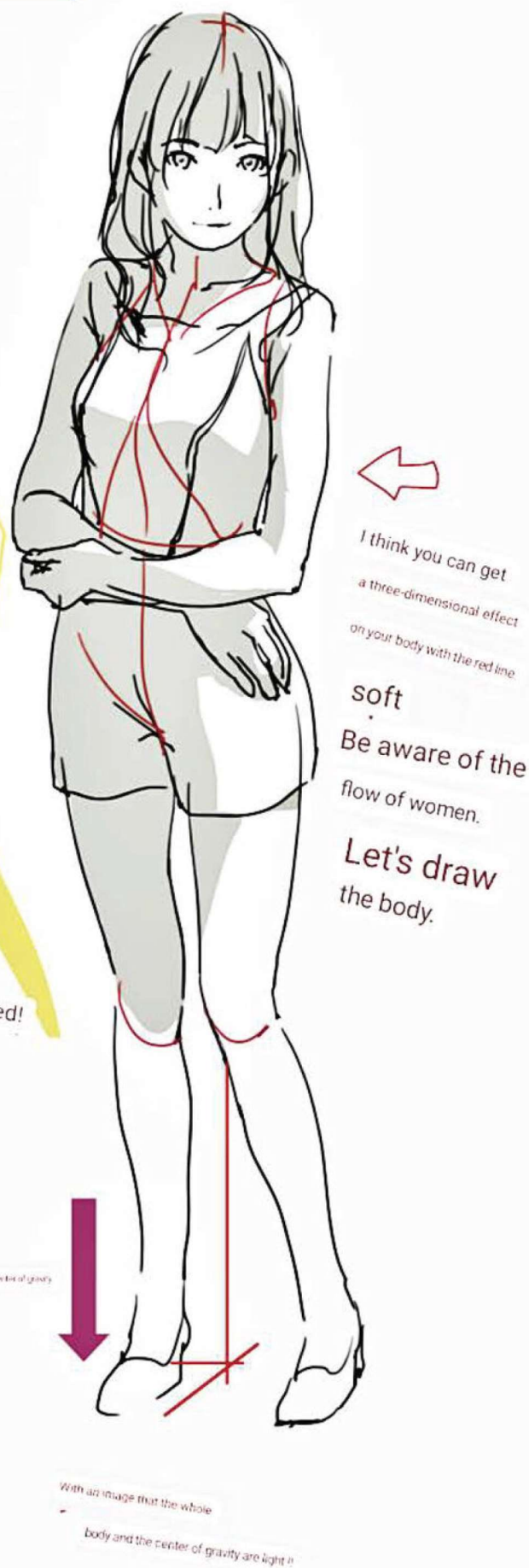
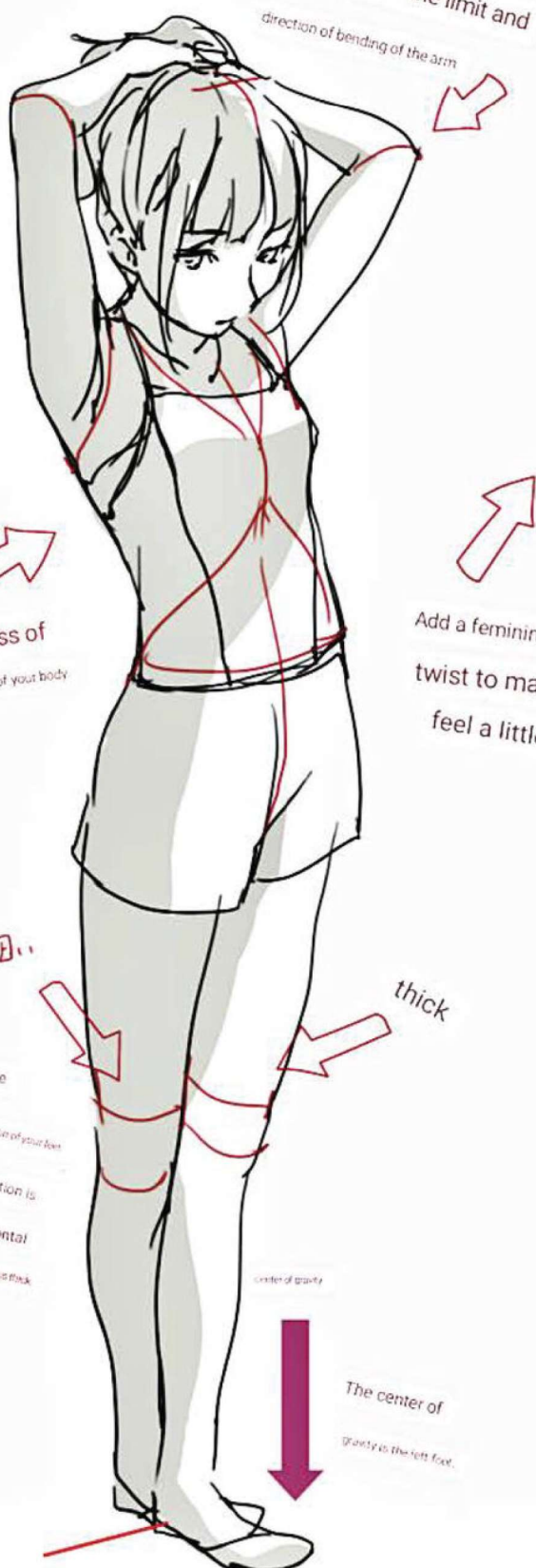
The body behind  
When you are about to  
Heavy head in front  
fall, move your legs  
to balance  
your entire body.

center of gravity



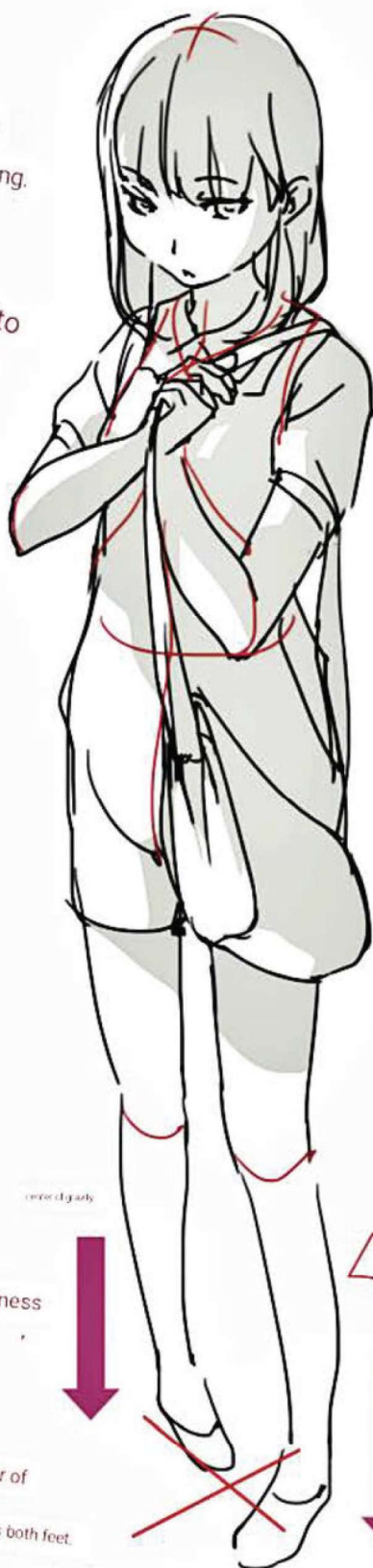
## Draw a feminine center of gravity balance

Draw a well-balanced standing picture with soft feminine lines. However, even though it is feminine, there are active women, shy women, and neat women. Therefore, let's draw up the character of a woman with the balance of the center of gravity. For example, an active child with the center of gravity in front and a shy child with the center of gravity in the back. If there is no sense of stability in the center of gravity, it is like a bearish child. In addition, let's draw a more feminine character by incorporating various elements such as clothes, hairstyles, and facial images.



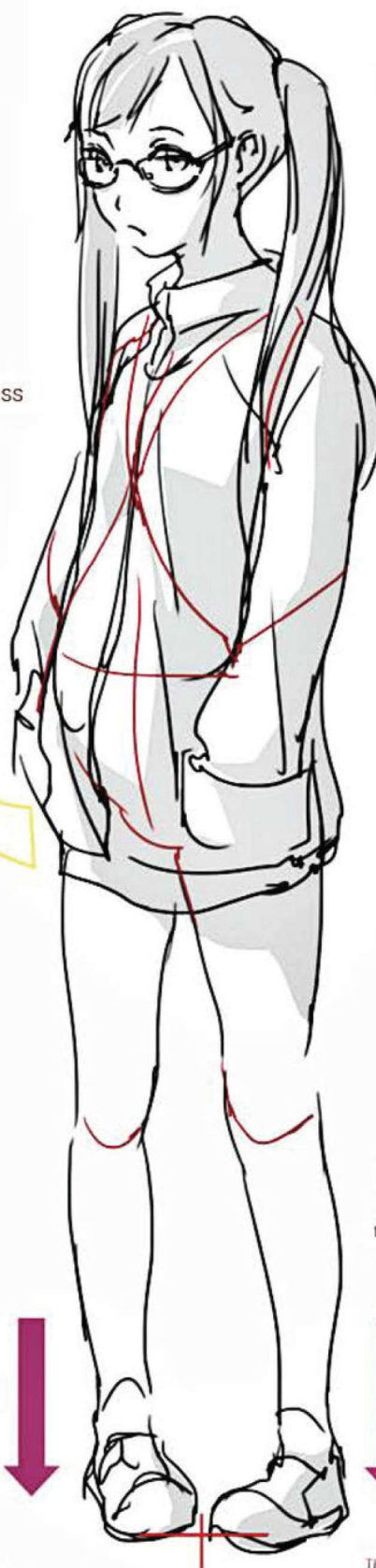
It's like this  
when I'm young.

I think it's cute to  
make the body shape of  
a hanging bell.



Shows softness

with a  
slight twist.



Make it your inner  
thigh and make it cute!

The center of gravity is both feet.

Kute  
08



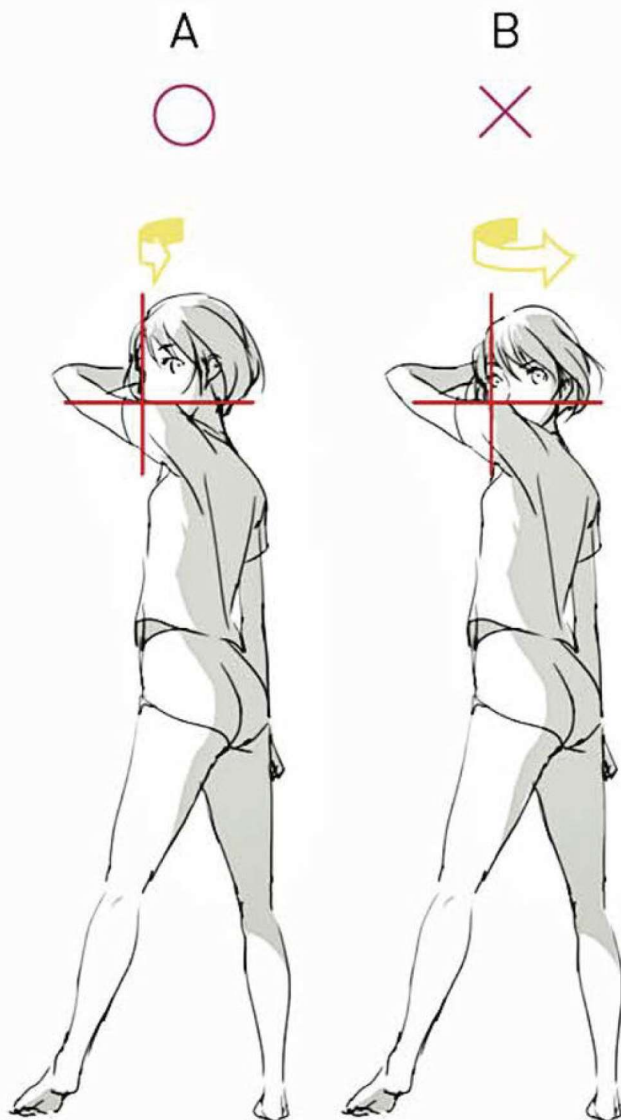
## Rule 09 Know the limits of

# operation and the movement of the center of gravity

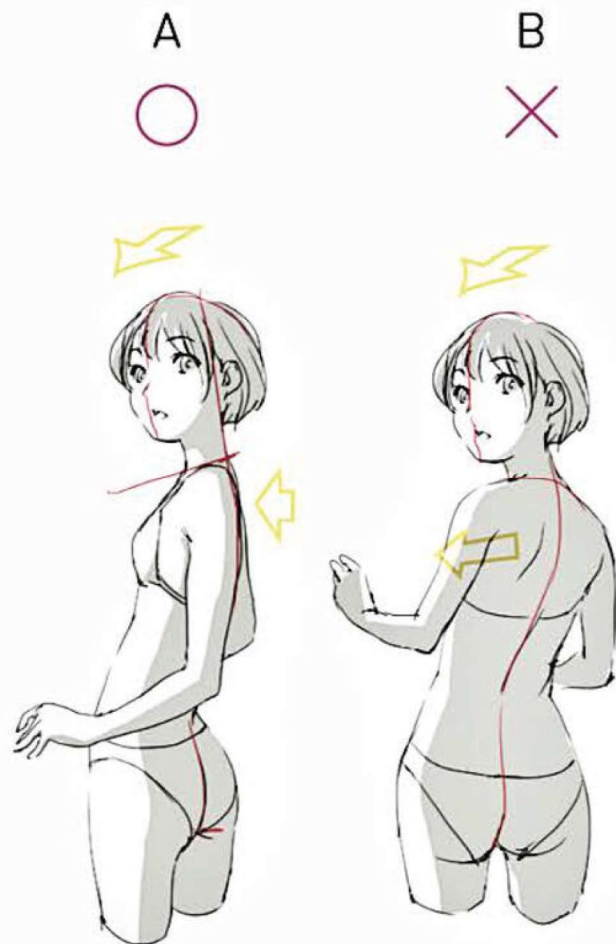
### Know the limits of operation

The basic movements of a person consist of skeletal and muscular movements. Therefore, if you draw beyond the range of the movement, it will be "like a broken bone" and "the neck will turn too much".

The picture will feel strange, such as "ta". 201 In the picture, you can draw movements that are not possible in reality, but you can draw natural movements that do not feel strange.



01 The limit of turning the neck is about 90 degrees like A. If you turn too much, it will look strange like B and at the same time it will be a little scary. I will.



02 These two examples have the same head position, but B is unnatural. When facing, be aware that it moves to the eyes (face) neck and shoulders. As in A, you can create natural movements by drawing while considering not only the face but also multiple parts of the body. If you think only about the face like B, the movement will be stiff and the neck will turn too much.

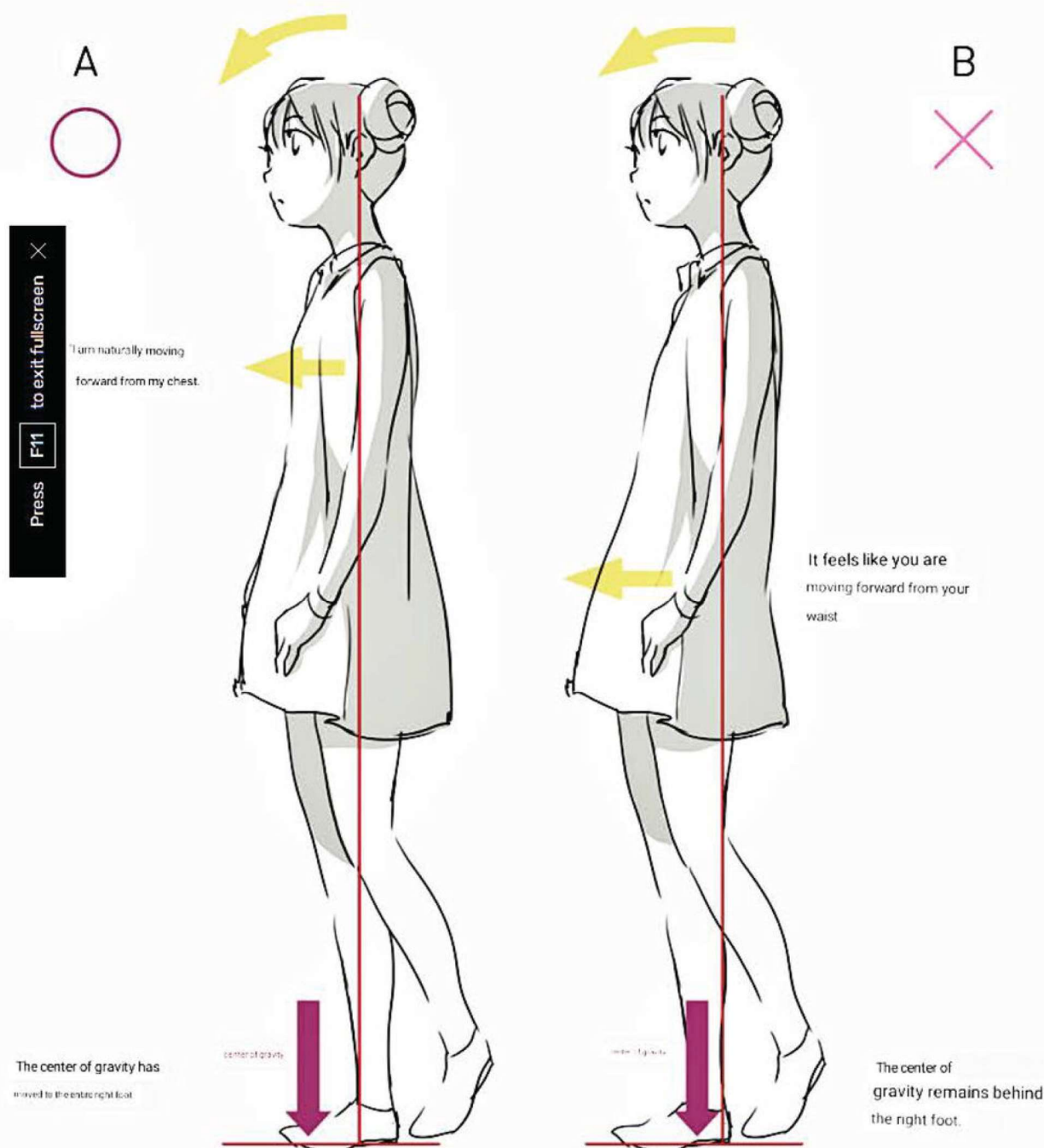


The range where you can move the skeleton and muscles. In other words, it is important to understand the "limits of movement".

For example, the neck can only be turned to the shoulder (about 90 degrees). If you want to turn it further, twist your shoulders. By turning each part connected to the neck little by little, it becomes a big rotation (turning) 02. Try the range where you can move your body with your own body, or ask a friend to model and learn by observing.

Know the movement of the center of gravity

The next important thing is that movement involves the movement of the center of gravity. If this is not drawn well, it will be an ambiguous picture that you do not know how it is moving. 03 In order to properly draw the movement of the center of gravity, it is necessary to look at many body movements and grasp them sensuously. You can try it yourself and reflect it in the mirror, or go out into the city and observe the movements of people.



Kate  
09

03 First, let's take a look at A's example, which depicts the correct movement of the center of gravity when walking. The center of gravity is on the right foot because the right foot is on the ground. Along with that, the body moves forward. It's very natural. On the other hand, in B's example, which depicts the wrong movement of the center of gravity, the upper body is not sent forward, so it looks like only the face is sticking out. Let's actually walk to see how the center of gravity is moving

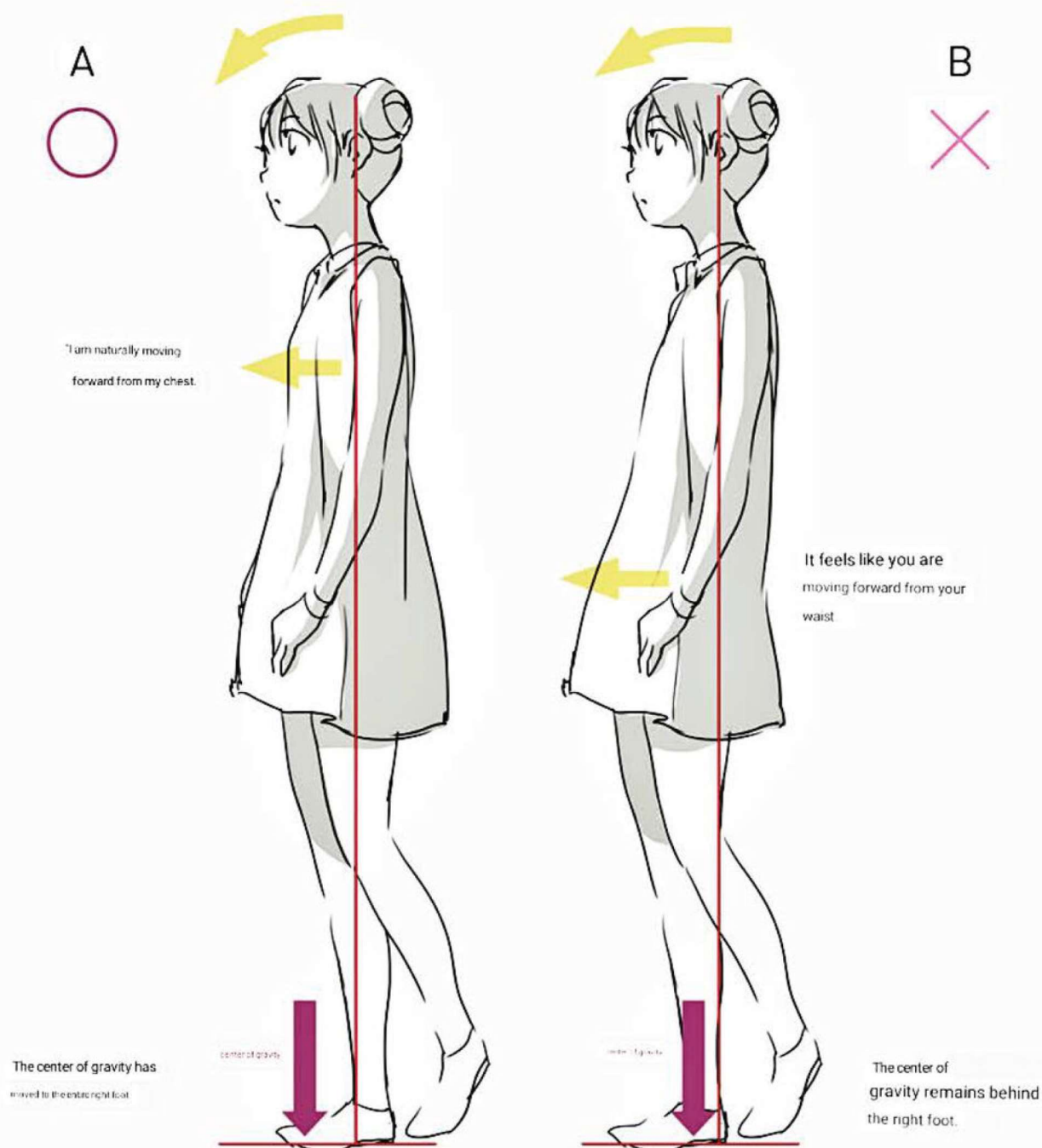
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## "Walking" and "Running" seen in the photo

Here, let's take a look at the photos for reference. Make sure that the trajectory of the movement and the flow of the body's movement are on the same line of movement, and that the center of gravity is moving at the same time as the movement.

"Walking" is like a pendulum. When you step on your right foot, the center of gravity moves to your right foot, and the movement of the center of gravity causes your body to fall forward and move forward. ancestor

By stepping on the left foot, the body is prevented from falling, and the center of gravity moves again.

20405

"Running" is the movement of pushing the ground with your feet and moving forward. First, sit down a little, jump forward at once, and repeat the operation of landing.

Figure 06



1



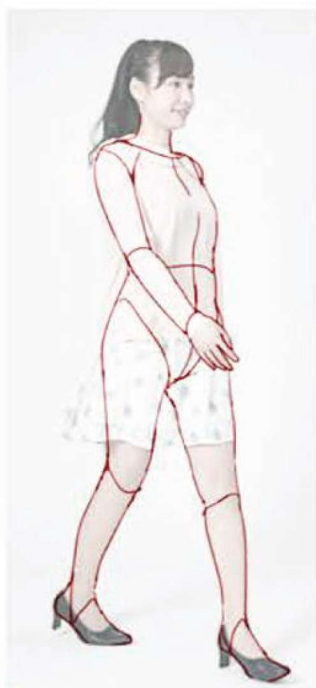
2



3



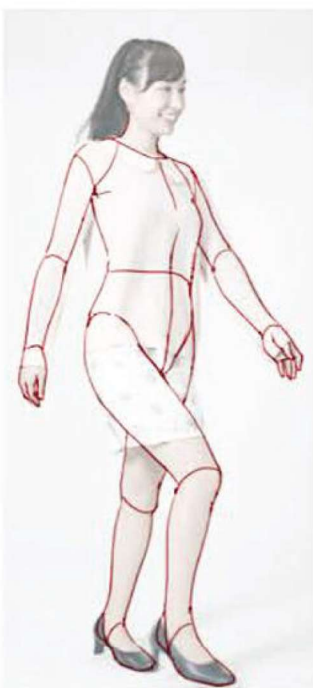
4



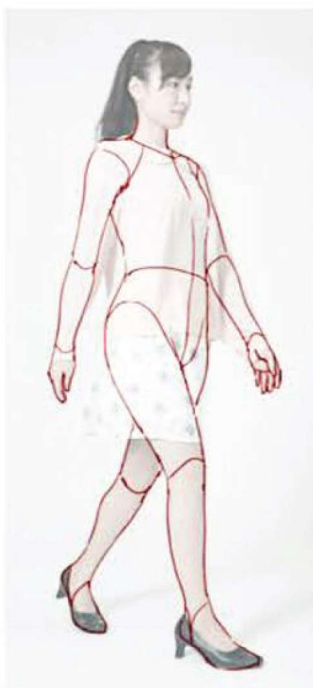
1



2



3



4





1



2



3



4

Figure 05 Walking (front)



1



2



3



4

Figure 06 Running

Let's draw a line drawing with reference to the

07 What you have to be careful about is

How far is drawn as a line drawing when racing

That is. It depends on your taste and style of painting.

Trace at various stages to find your own line drawing.

In my case, I put the lines together with a minimum

of information and finish it with a shaded color.



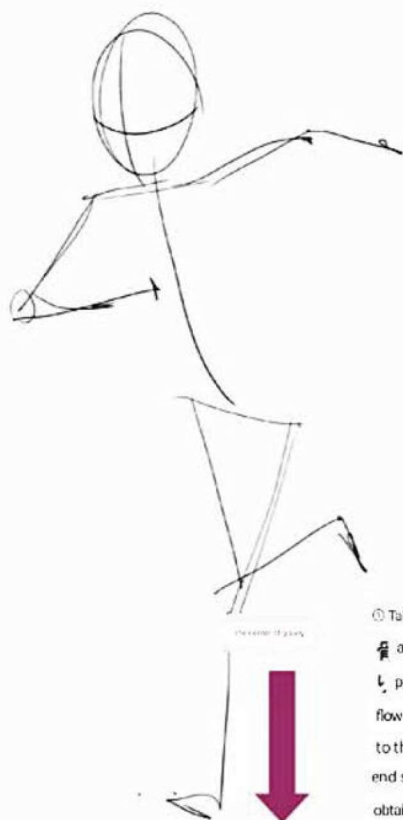
07 Trace image of "walking" and "running"

## Draw a natural movement

How can I draw a natural movement that does not feel strange? First, let's draw a rough line of the trajectory of movement. Next, I will drop the moving image of the body into that line 08

So

At this time, the point is not to erase the original green flow. When the flow stops, it becomes a hard picture with no movement. If you can draw, pull "Let's see the whole thing."



① Take Atari. Let's think about the flow of movement as a group. Here we draw a run. After deciding the positions of the spine and limbs according to the flow of the body that moves forward, pay attention to the position and draw the head at the end so that the center of gravity balance can be obtained with the left foot as the axis.



### NOTE

If you can draw it, look at it each time to check the overall balance.

② Draw a sketch. I draw based on Atari 2 (framework), but the point is not to be particular about Atari. If you are too particular about it, it will be difficult to move. I tried to make the pose of the arm a little cute. It also adds movement to the hair.

③ Raise it to a line drawing. Again, be careful not to get too enthusiastic about the sketch. Let's draw detailed information such as facial expressions and clothes of the character. You can also move the hem of one piece.



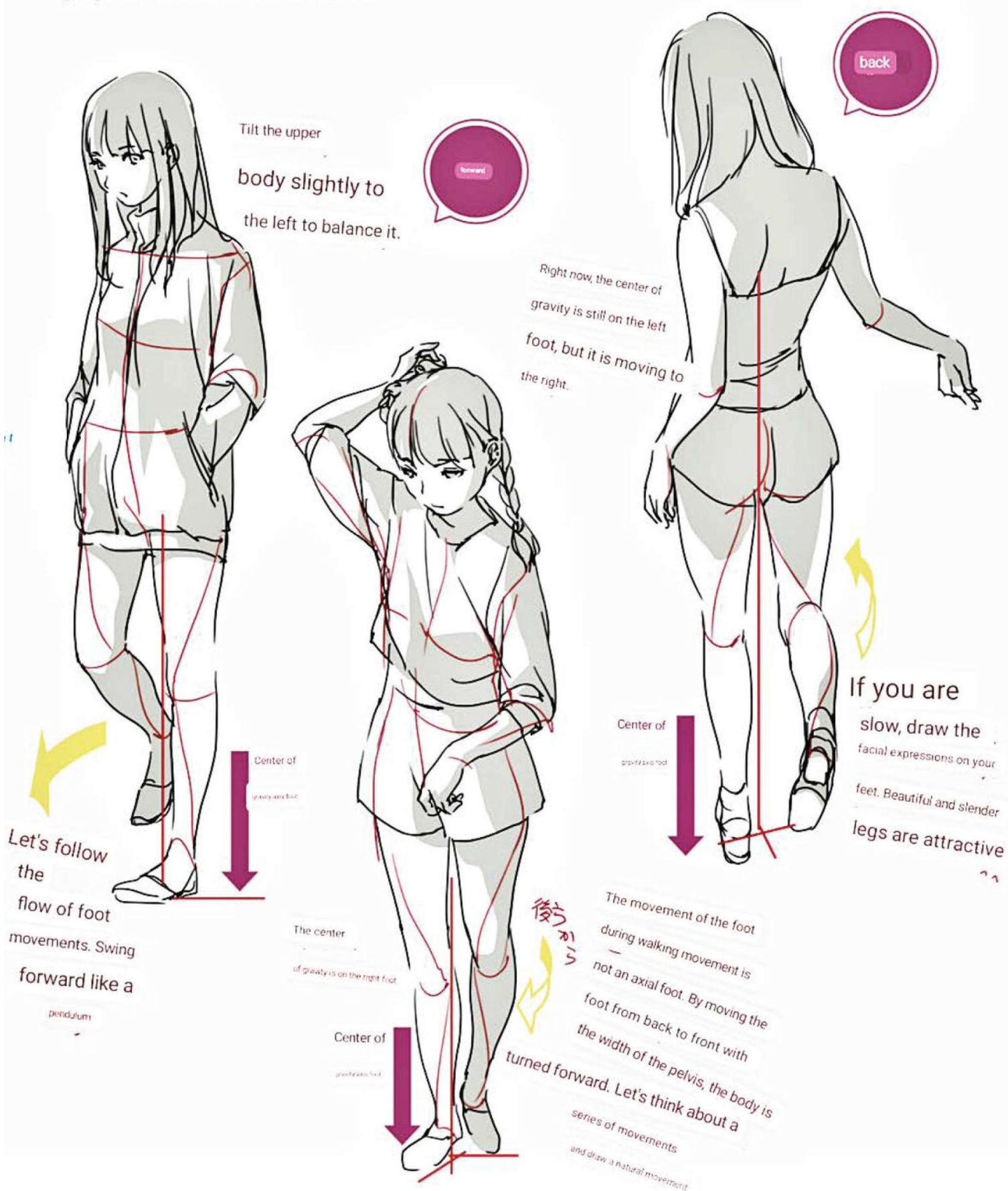
④ Last but not least. Consider the direction of the light source and finish it as a standing character.





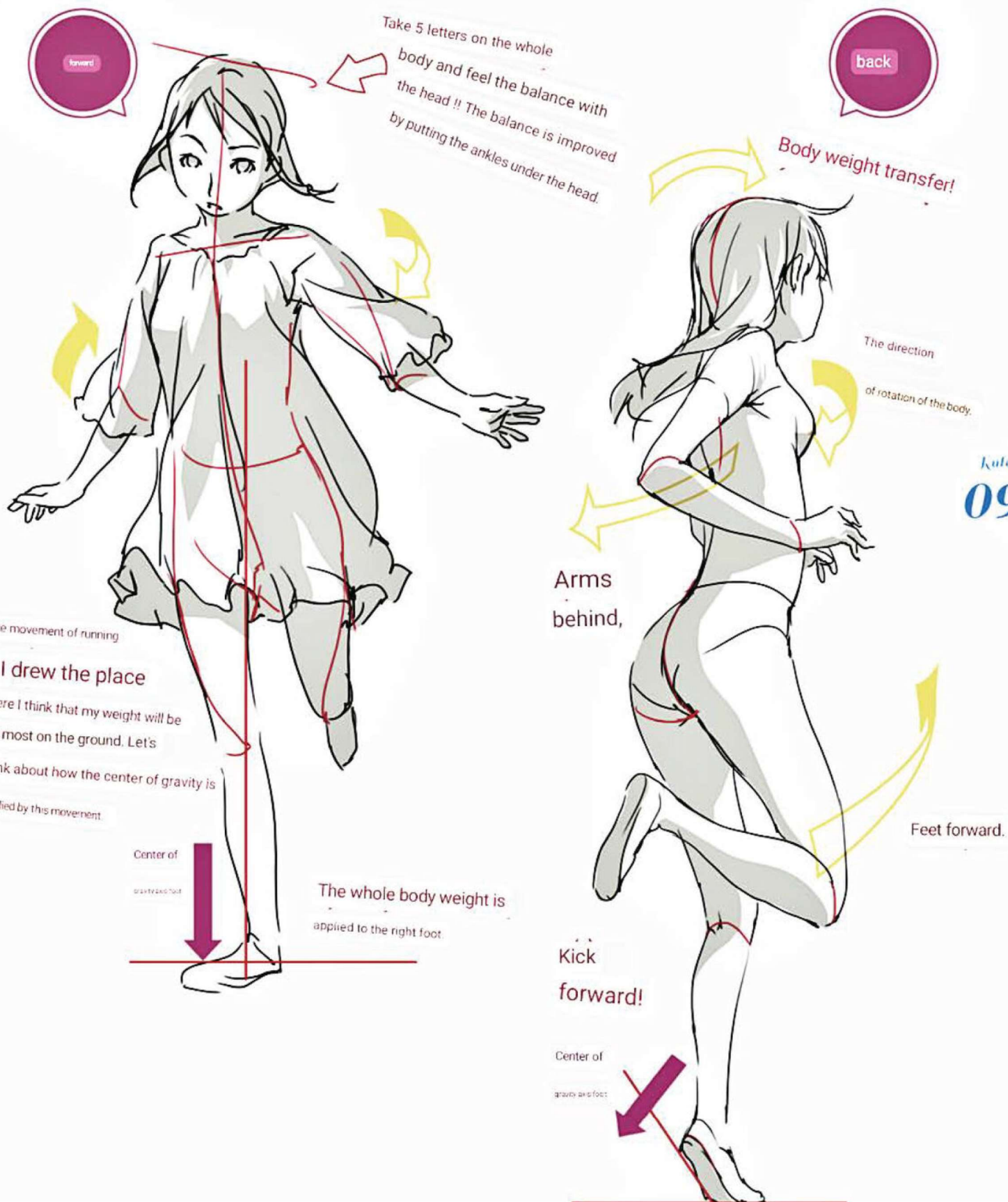
## {Think about walking and moving the center of gravity}

Let's choose and draw one frame from the series of walking movements as seen in the pictures on pages 66 to 67. No matter where you choose, the flow of movement will always be accompanied by a shift in the center of gravity. Always think about how the center of gravity moves and how it moves and how it moves.



## {Think about running and moving the center of gravity}

Running also has a series of movements like walking, so consider the flow of movement and draw while paying attention to the movement of the center of gravity. Also, when you run, your clothes will move a lot, so pay attention to the movement of the cloth and how it wrinkles.

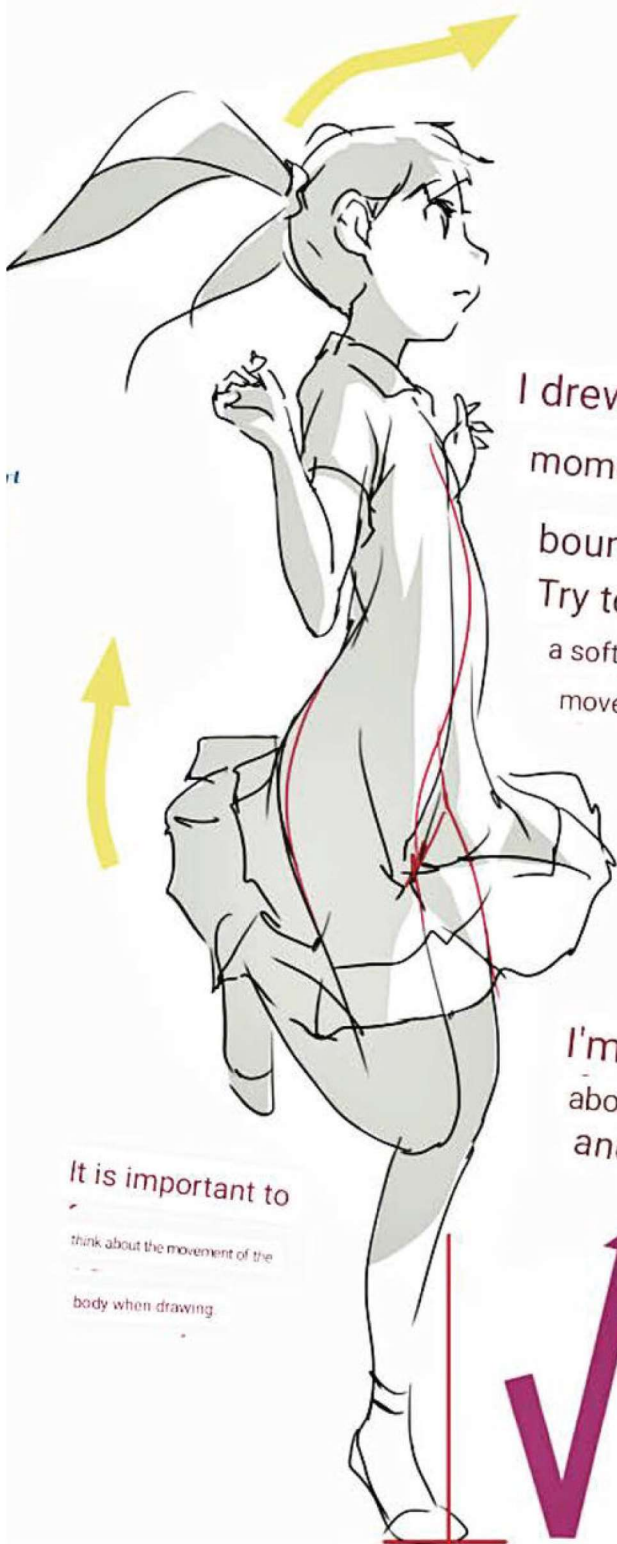




## Application Move the center of gravity of a large movement

Usually, there is a pretend before the movement. If you want to move big, you need a bigger pretend. It is necessary to think about the movement of the mind from this pretending state. There are always three movements: start, movement, and landing, so let's draw a large weight shift while considering before and after the movement.

重

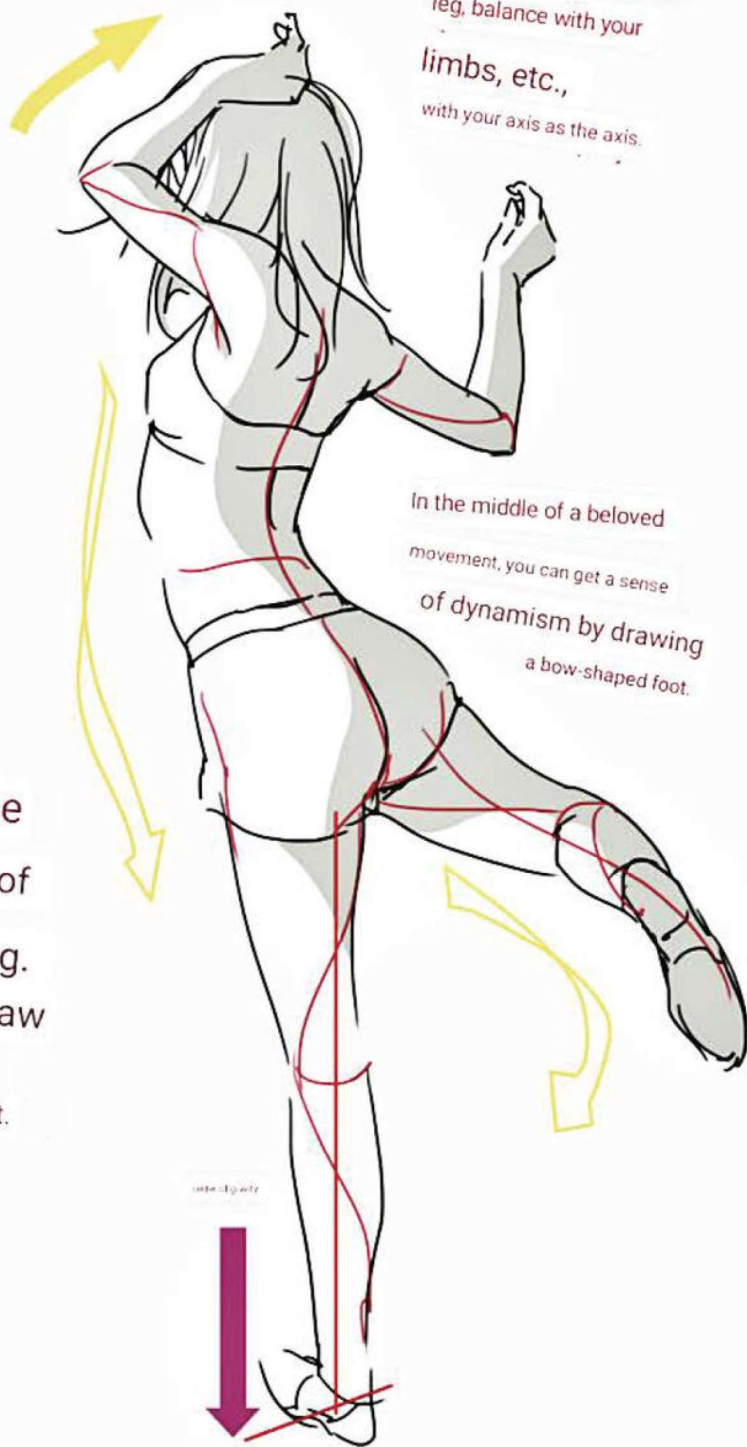


I drew the moment of bouncing. Try to draw a soft movement.

I'm about to land and jump.



I drew the movement of the center of gravity with an arrow.



Since you are standing on one leg, balance with your limbs, etc., with your axis as the axis.

In the middle of a beloved movement, you can get a sense of dynamism by drawing a bow-shaped foot.

It is important to think about the movement of the body when drawing.



If you jump and are in the air. There is no center of gravity in any part of the body because it is not in contact with the ground. The same applies when drawing weightlessness or underwater. It is difficult to express the state without the center of gravity only by the body, so let's think about the expression of hair and clothes.

Hair

movement

Since it is not turned up, you can feel a little floating.

The movement of the skirt.

Warp of the body.

When considering the balance of the body, there is no support, so there is no center of gravity that depends on either side.

Since there is no center of gravity, there is nothing that supports the body.

You can draw free movements because you don't have to put your weight on either side.

# Rule 10

## Mastering three-dimensional expression with light and shade

Difference in shadow depending on the light source

In the process of expressing a three-dimensional illustration, it is "shadow" that cannot be ignored. The shade complements the line drawing

It also serves as a role, so even if you draw only the shadows carefully, it will be unbalanced with the pattern or lines.

(Sunlight)



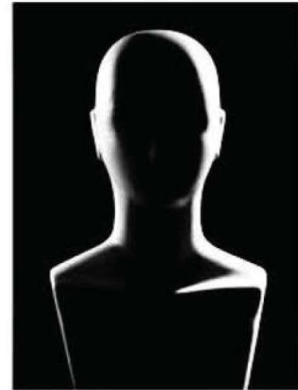
The light that hits from the front. Both sides of the subject are included, resulting in a smooth expression. Since it expresses a strong amount of light, it is effective when using it when giving a strong impact to the subject.

(Oblique light)



Light that hits from an angle. It is the most commonly used light source, and it gives a three-dimensional expression by adding sharp shadows to the subject.

(Back light)



The light that hits from directly behind. Since the front of the subject is hidden behind the scenes, it is often used for mysterious expressions such as eerie and horror. The spotlight is shining from behind, so it's also a mysterious expression.

(semi-backlit)



Light shining diagonally from behind. Compared to backlight, the light turns, creating a three-dimensional expression with shadows. The appearance of the subject is easier to understand than backlight, the mysterious atmosphere disappears, and the expression becomes mysterious and beautiful.

(Top light)



The light that hits from directly above. There will be a shadow at the bottom. Since the position of the light source is high, it gives a strong impression of the amount of light.

(Light source from below)




The light that hits from below. There is a shadow on the top. Mystery is just right. It can be mysterious and eerie. It is a rare and stylish light source because it is a light source style that you rarely see.

Due to the imbalance with the picture, you may

feel awkward or stiff. It is important to have

a balance of three elements: "picture", "line drawing", and "shadow".



The "light source" must always be considered as a pair with the shadow. The expression of shadows also changes depending on the light source. The difference in shadows depending on the light source is shown in the photo, so please refer to it. 201 .

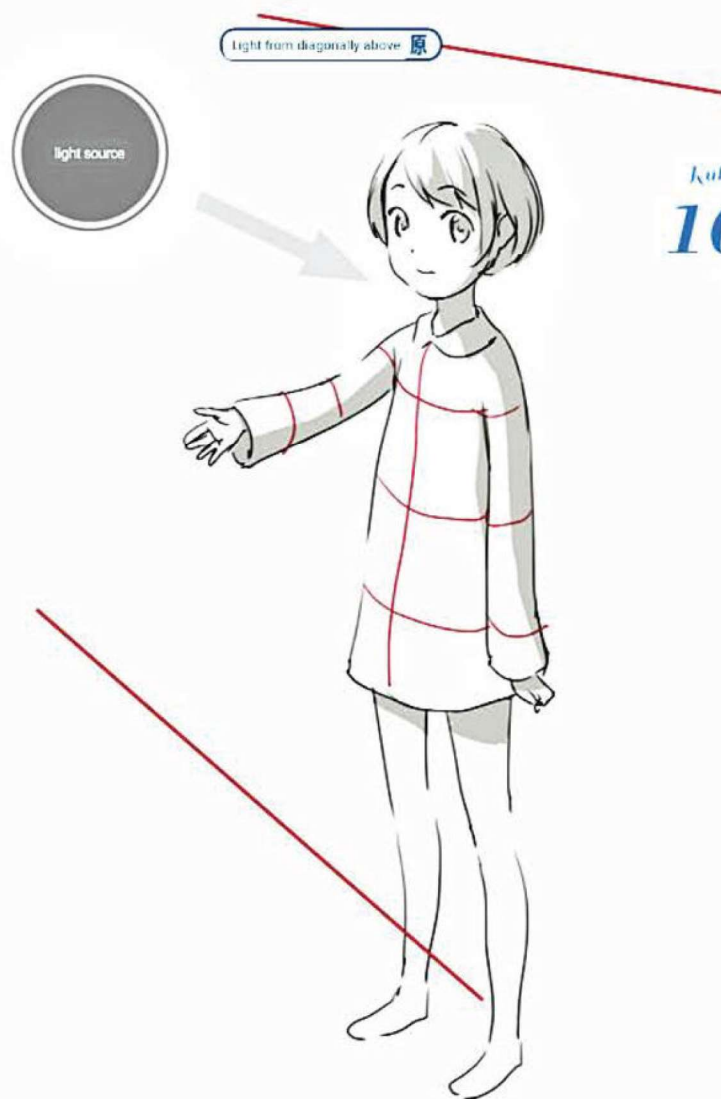
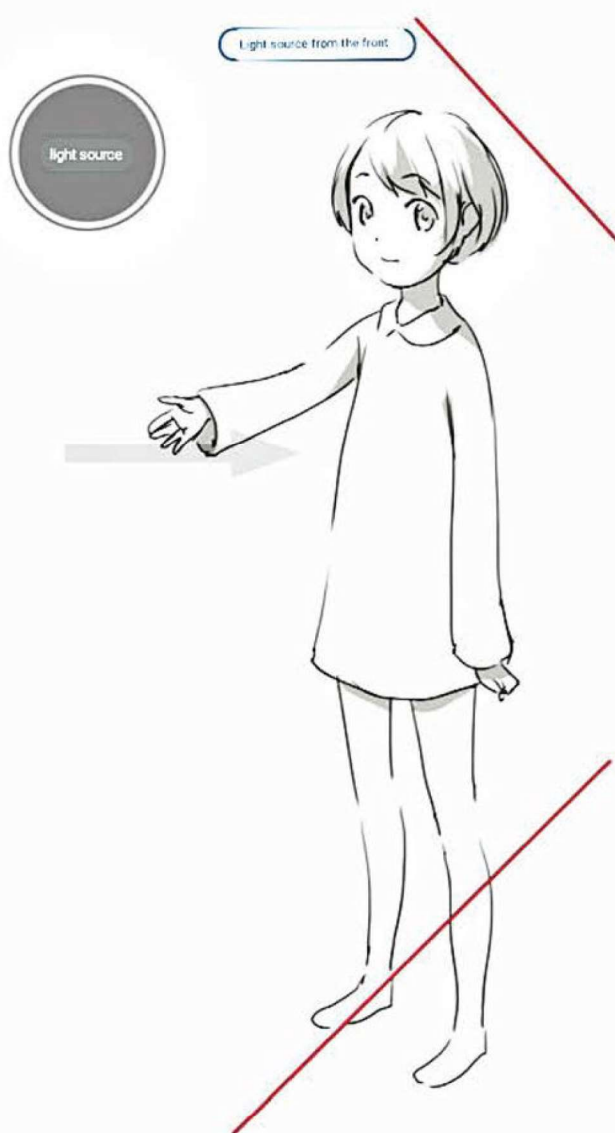
When considering shadows, it is also necessary to consider "reflected light". Reflected light is the light that illuminates the subject by incident light on the ground or side walls and reflected. Looking at the "semi-backlit" photo in Figure 1, you can see that the light incident on the side wall is reflected and creates a shadow on the opposite side of the light source.

Draw a three-dimensional effect in the shade

By adding a certain tone of shadow to the line drawing, you can emphasize the three-dimensional effect. It is a technique that can be seen in anime and manga, and you can express the unevenness (depth) of the body by adding shadows.

To add shade, first decide on a light source. According to the direction / flow of light from the light source, shade the side of the protruding part of the body. 2 The shape of the shade is the shape of the body or clothes. It needs to be changed accordingly.

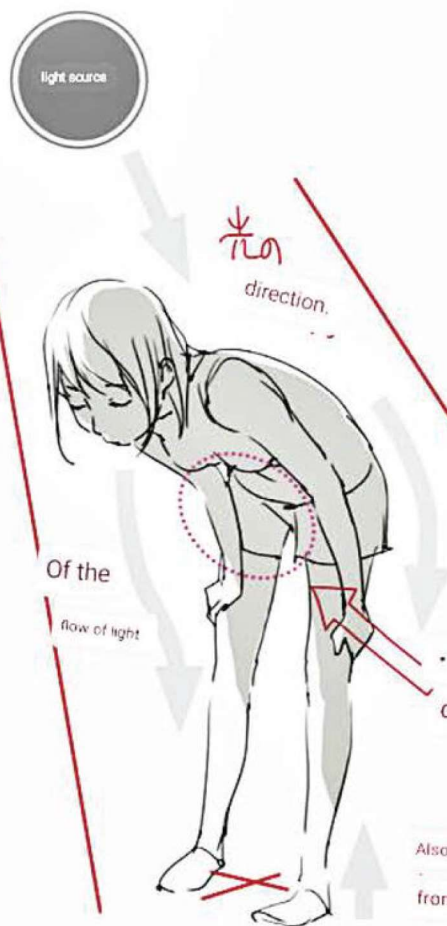
You also have to think about the shades that your body creates (for example, the shades that enter your chest when you lean forward). I have posted an example, so please consider it  ~  03.08.



Kate  
10

02 The closer the light source is to the front, the more the light wraps around, so the area of the shade becomes smaller and it feels like it is partially in (left). When the angle of the light source changes, the shadow will come in according to that angle (right). At this time, it is a good idea to think of the three-dimensional shape of the body as a cylinder.





03 When you lean forward, the shadows created by your body also appear. Consider the reflected light from the ground.

The shaded area created by your body.

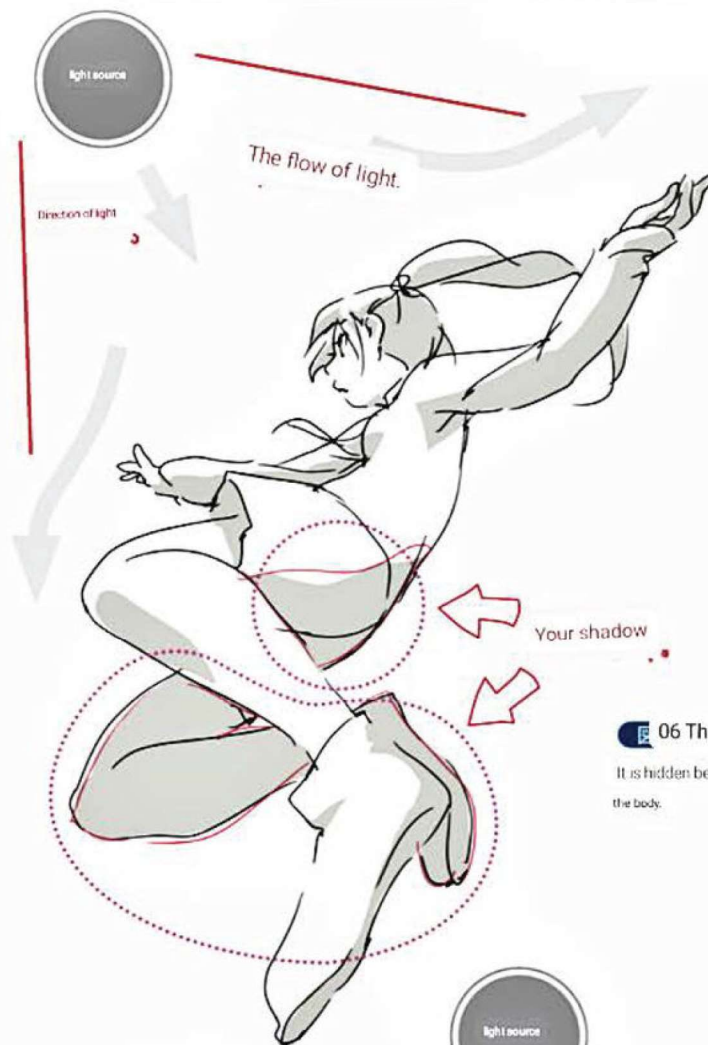
Also reflected light from the ground.



04 Light is shining from the side of the back. Although it is a flat way of entering light, you can express a thick body by halving the ratio of shade and light.

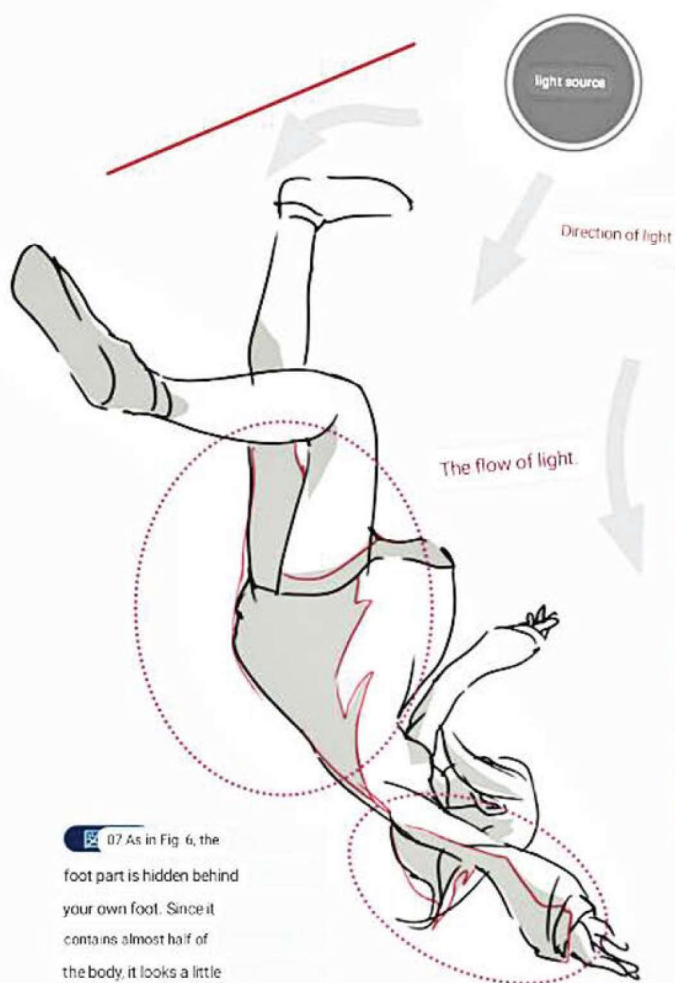


05 The direction of the light source is the same as in Fig. 4. However, the light is a little stronger. Because the light is strong, I draw it with a pinpoint shadow between the high and low places.

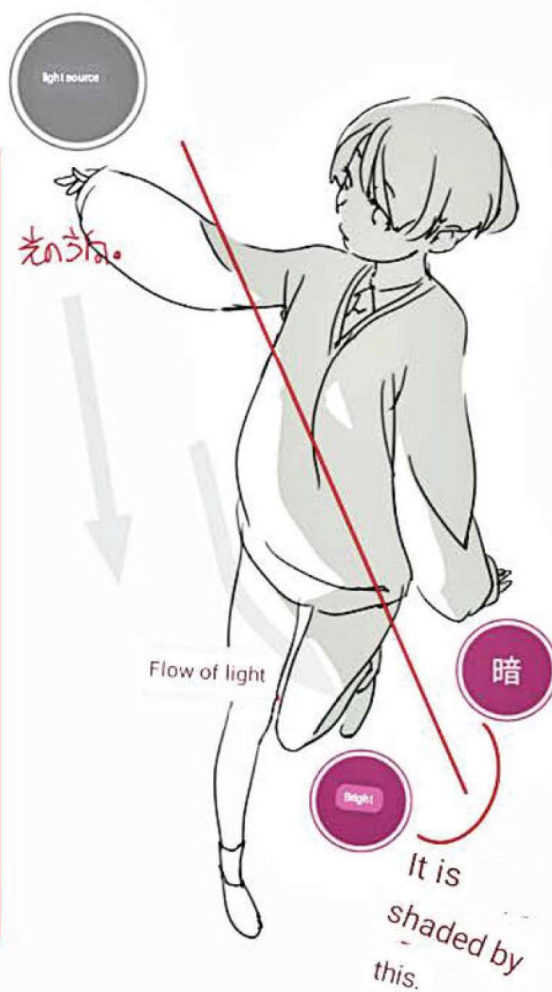


#### 06 The foot part is myself

It is hidden behind the shadow of the body.



07 As in Fig. 6, the foot part is hidden behind your own foot. Since it contains almost half of the body, it looks a little dark together with the image of falling.



108 It is a situation where only a part of the body is exposed to light. Let's clearly express the light and darkness of the part that is exposed to light and the part that is not exposed to light.

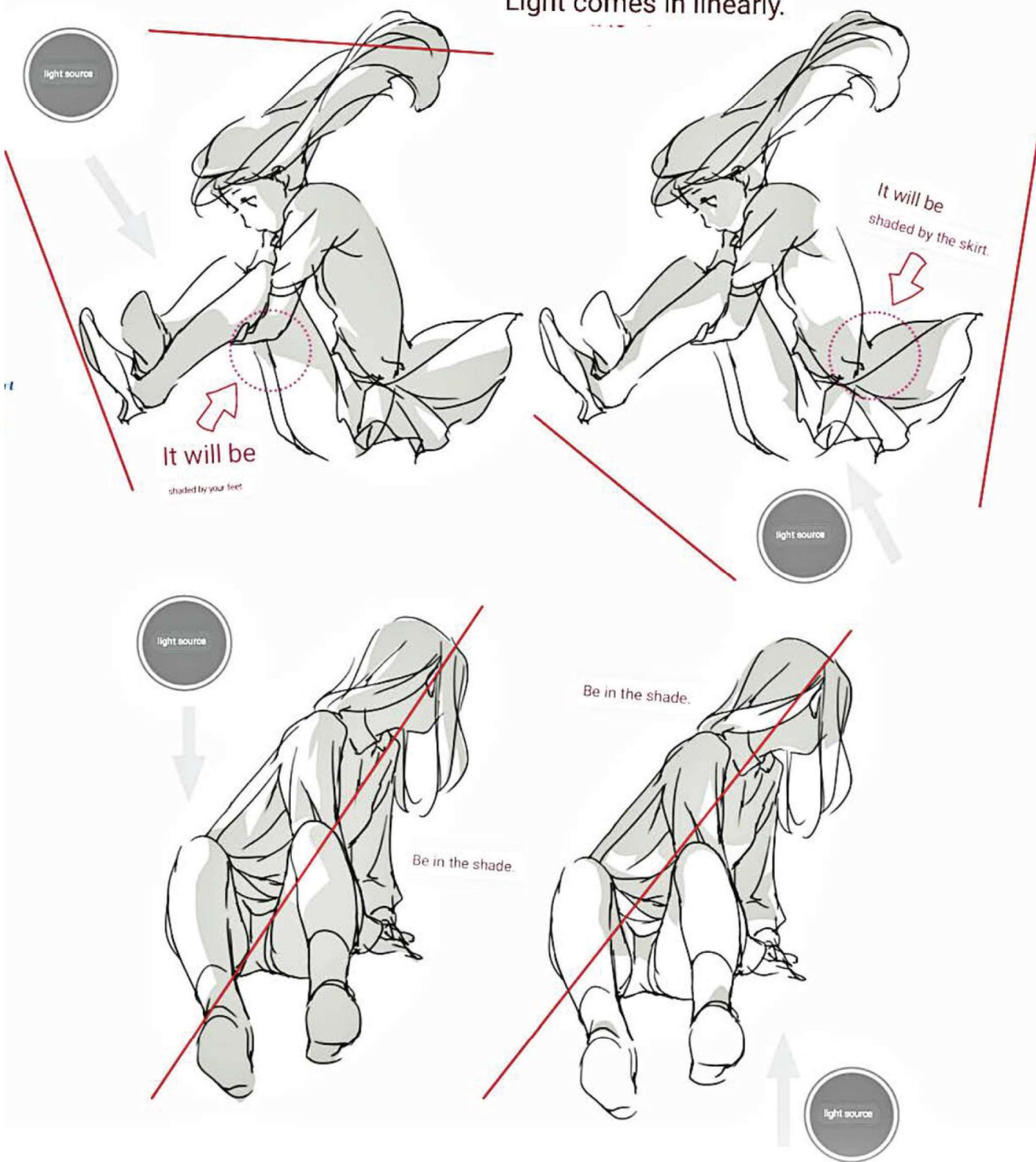


# Lesson

## {Think about the shadow when the light source moves}

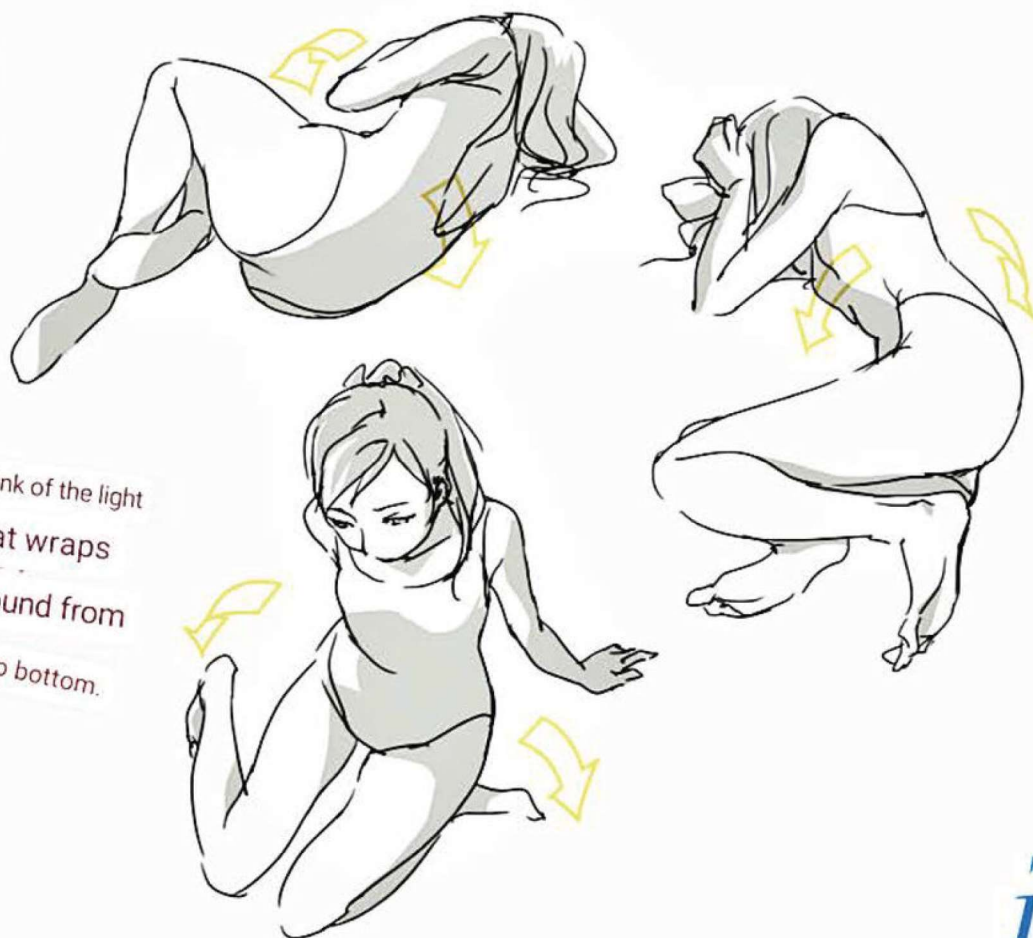
By moving the light source, the atmosphere of the picture changes a lot. Not only the normal shade caused by light, but also the shape of the shade created by clothes and one's own part changes. Detailed observation is important for effective drawing, so be sure to observe it in places where there are multiple light sources, such as in the city or at a concert venue.

Light comes in linearly.





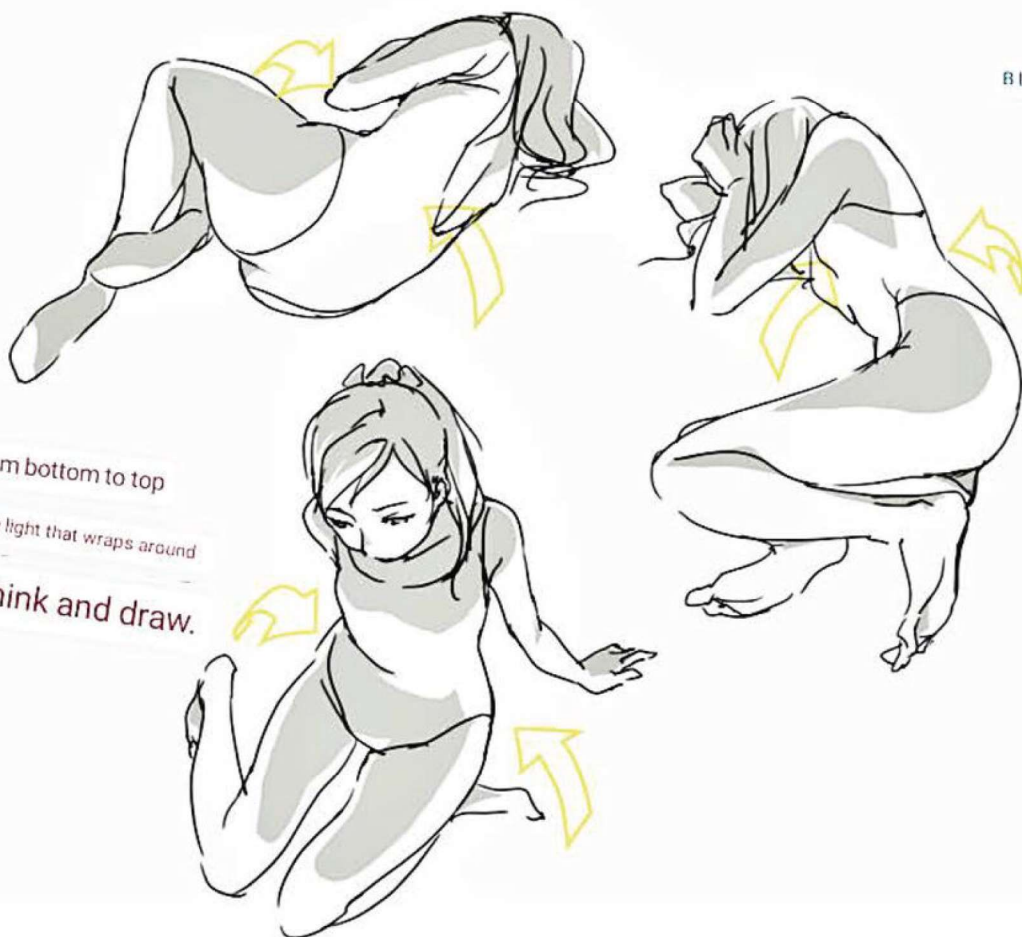
All the light sources of A are on top. It is a common light source and has the advantage of appearing three-dimensional, but it is not interesting. All B light sources are below. Although not common, it enables high-impact representations such as mysterious eroticism and energy expansion.



A Light source from above )

Think of the light  
that wraps  
around from  
top to bottom.

Kate  
10



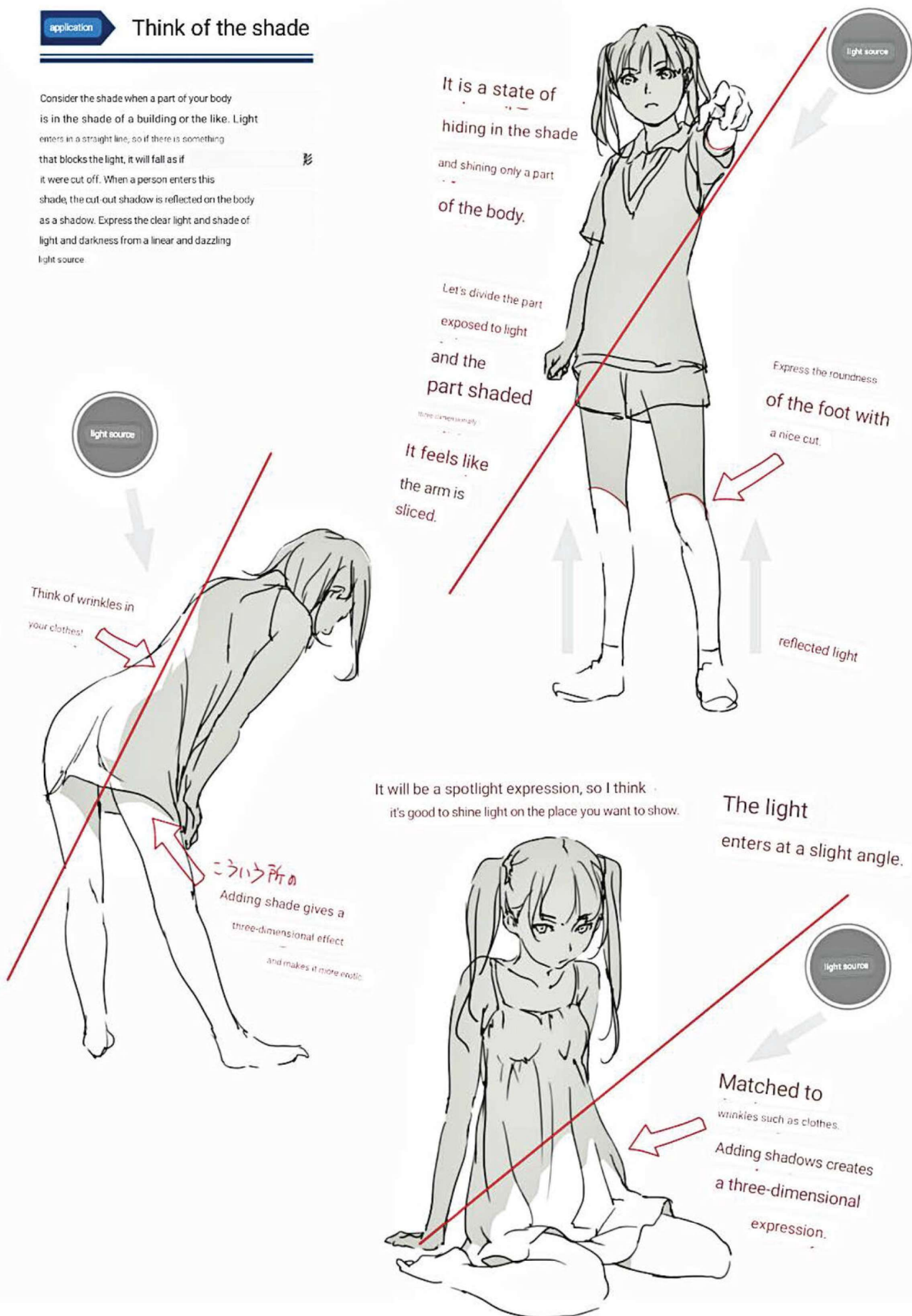
B Light source from below )

From bottom to top  
The light that wraps around  
Think and draw.

## application

## Think of the shade

Consider the shade when a part of your body is in the shade of a building or the like. Light enters in a straight line, so if there is something that blocks the light, it will fall as if it were cut off. When a person enters this shade, the cut-out shadow is reflected on the body as a shadow. Express the clear light and shade of light and darkness from a linear and dazzling light source



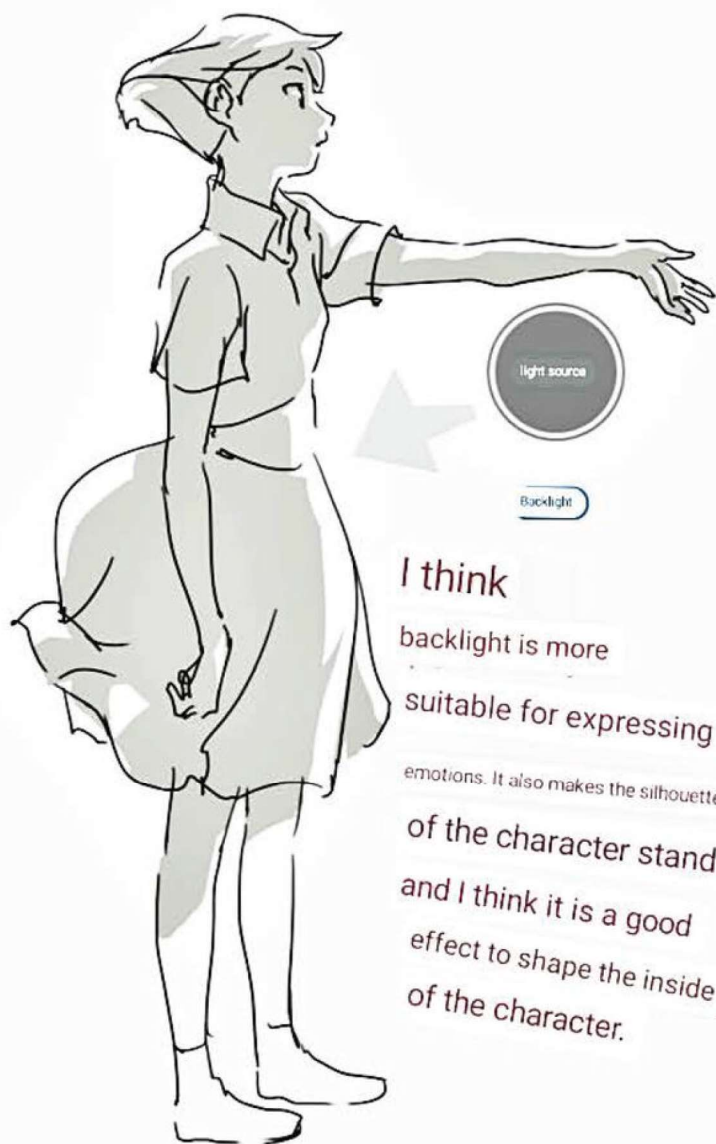


## Emotion and personality

application

expression by shadow

You can express the character's emotions and personality behind the scenes. Active girls who express their emotions straight are less bright, and introverted girls are more shaded, and the atmosphere is conveyed by adding shade to their faces. By changing the way the shade is applied, let's represent the image of the character.



I think  
backlight is more  
suitable for expressing  
emotions. It also makes the silhouette  
of the character stand out,  
and I think it is a good  
effect to shape the inside  
of the character.



Light from diagonally forward

The light that hits diagonally from  
the front is suitable for  
three-dimensional expression, and I  
think it is also suitable for bright  
expression. I think that the  
expression will be richer  
by drawing bright movements  
and facial expressions.



I think that the expression that  
the light hits from the back is  
suitable for a slightly dark  
expression. Especially when the face is  
shaded, the expression becomes darker.



Kale  
10



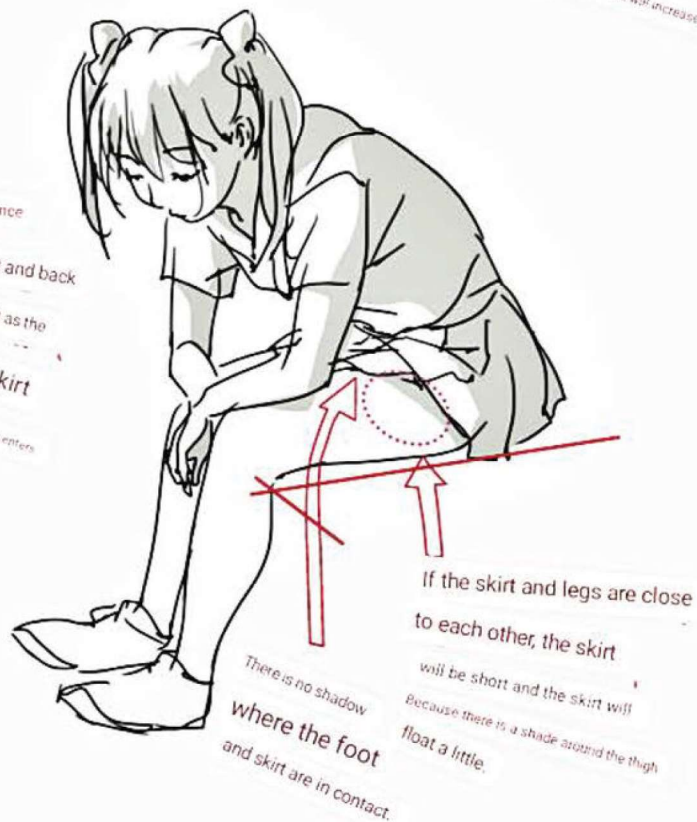
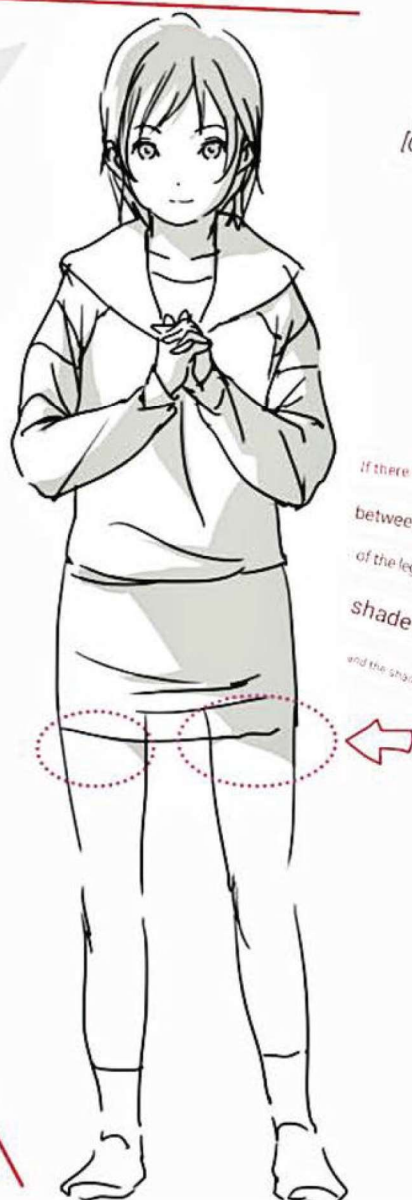
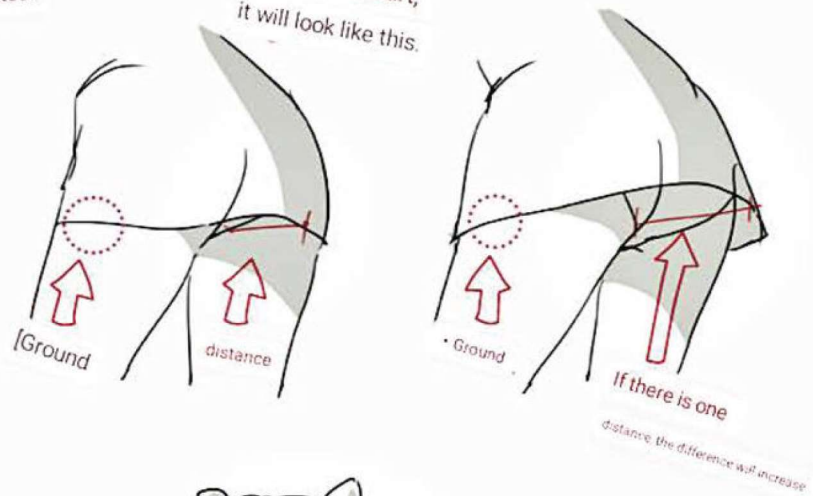
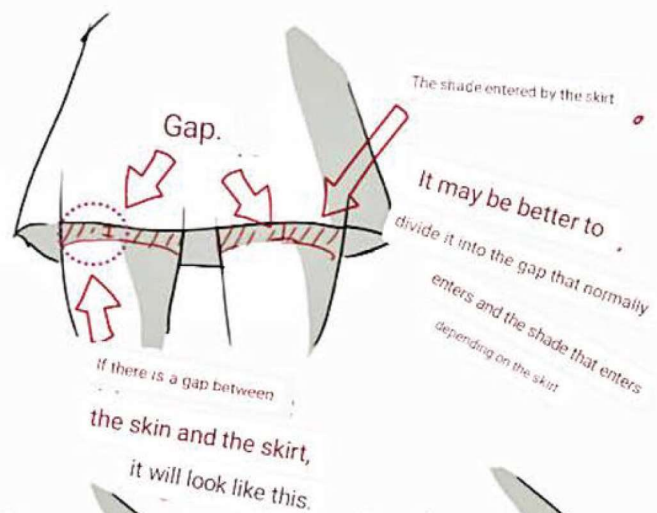
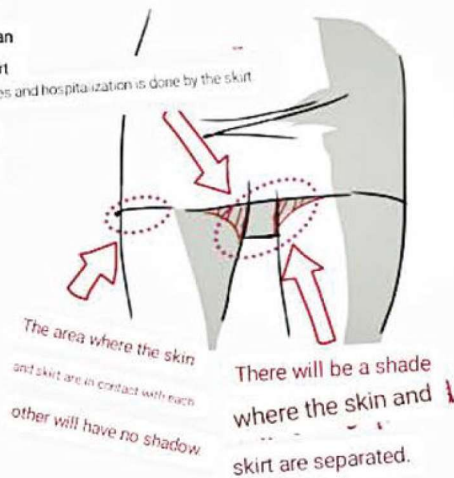
## application

## Relationship between skirt and shade of thighs

The way you put the shade on the border between your skirt and your thighs will change your standing and sensuality. You can change your body position, skirt length, and pants, so think about how to add attractive and

standing shades

## (Skirt and shade thinking)



The light sources in this spread example are all from diagonally forward to the left

Direction of light.

Depending on the movement

Throat lifts

Sometimes.

The wall will match it

To draw

It will be important.

Since the positions of the  
legs and dress are close,  
the gap is

short. There is no constant and  
dress grounding.

The position of  
the foot and the  
dress is far away,  
and the foot is behind, so  
the shade is stretched

The skirt  
go up.

The point of the legs and pants.  
The shade disappears.

The farther the hips  
and pants are,  
the longer the shade will grow.

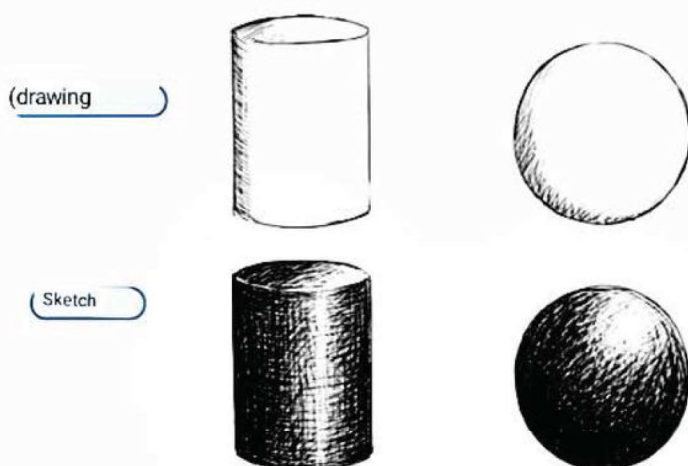
# Rule 11

## Use properly

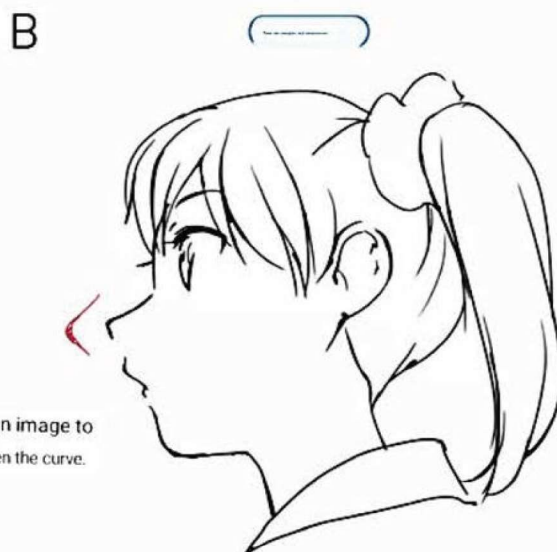
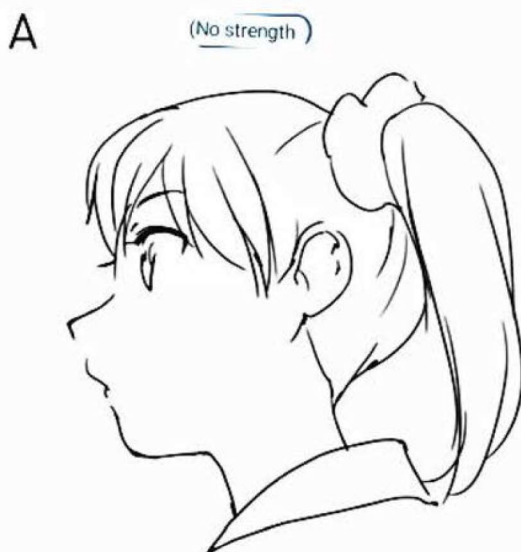
### Three steps of line drawing

Lines are created by rubbing a pencil against paper. At the very beginning of the process of drawing a line, the moment when the pencil touches the paper is "line entry". The pressure on the pencil's paper while it is being drawn is "writing pressure".

The moment you release the pencil is "drawing a line". By properly using these three processes, line entry, pen pressure, and line removal, various expressions such as softness, hardness, three-dimensional effect, and texture can be achieved.



01 Croquis and drawings are mainly lines, and drawings capture shapes on the surface.



02 A is simply cleanup (cleanup is to create a line drawing based on the sketch). The lines are not strong or weak and the thickness is constant, so it looks beautiful but flat. B is a line with strength and weakness. I think it's almost like putting a pen in a G pen for manga. Doesn't it look like the picture has a three-dimensional effect?



## Draw a solid with few lines

"Even if you say a line in a nutshell, there is a method of drawing with a line (outline) like croquis or drawing, and there is a method of catching it with a surface like a drawing. Think about whether you can create a three-dimensional expression with lines.

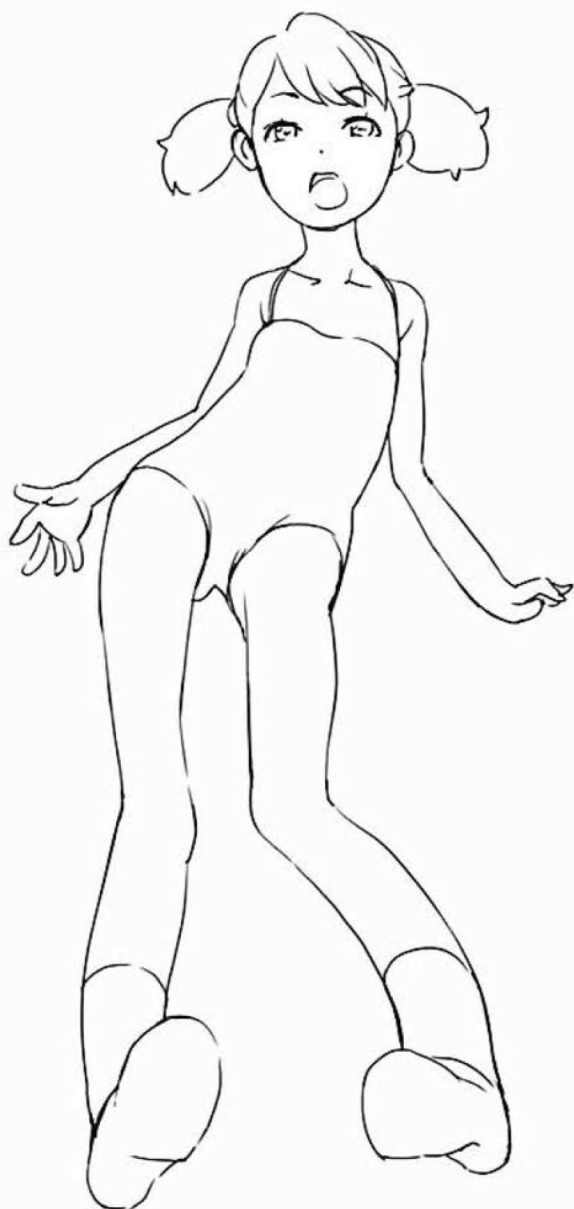
Take the outline of the face as an example. Draw a line from near the corner of the eye, and as you draw to the cheeks, the writing pressure becomes stronger, and at the top of the cheeks, the writing pressure becomes weaker.

It also changes the pen pressure strongly. By drawing with these lines in and out, the lines become soft and sharp, and a three-dimensional effect is created. 02 If you want to express the depth, make the line thicker in the foreground and thinner the line toward the back. The last is an image of slowly drawing a line. By doing this, you can get a sense of perspective with just the out line.

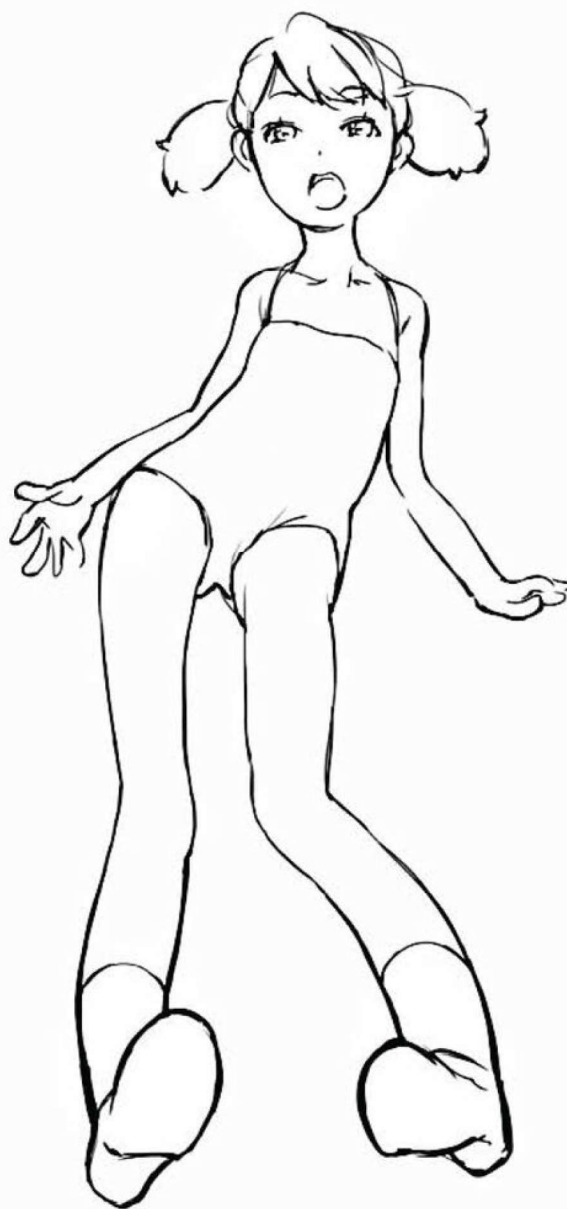
03

A

(No strength)



B



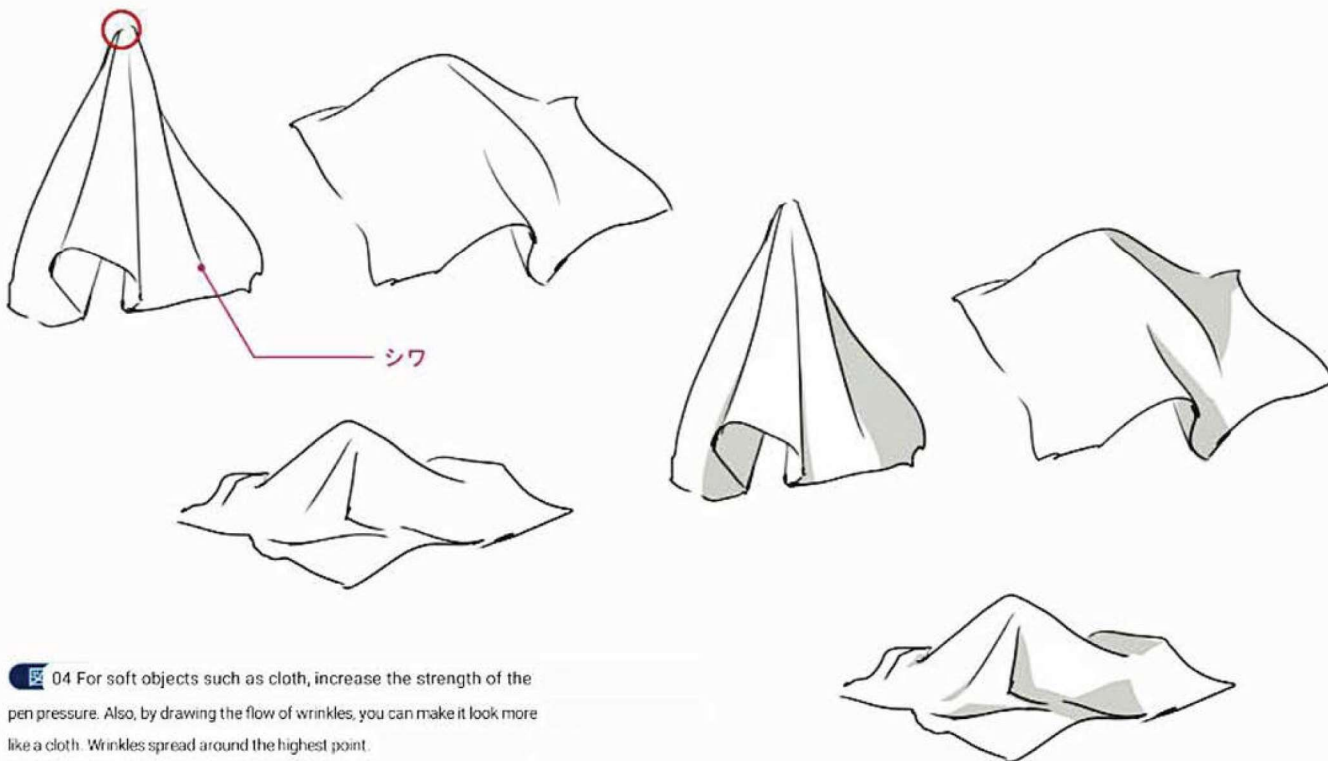
03 A is simply cleanup. It's certainly beautiful, but the thickness is uniform, it's not sharp, and you can't feel the depth. B is deeper by making the line thicker toward you. By changing the thickness with and without lines, you can give warmth to the lines and at the same time create a three-dimensional effect.

## Draw different materials in outline

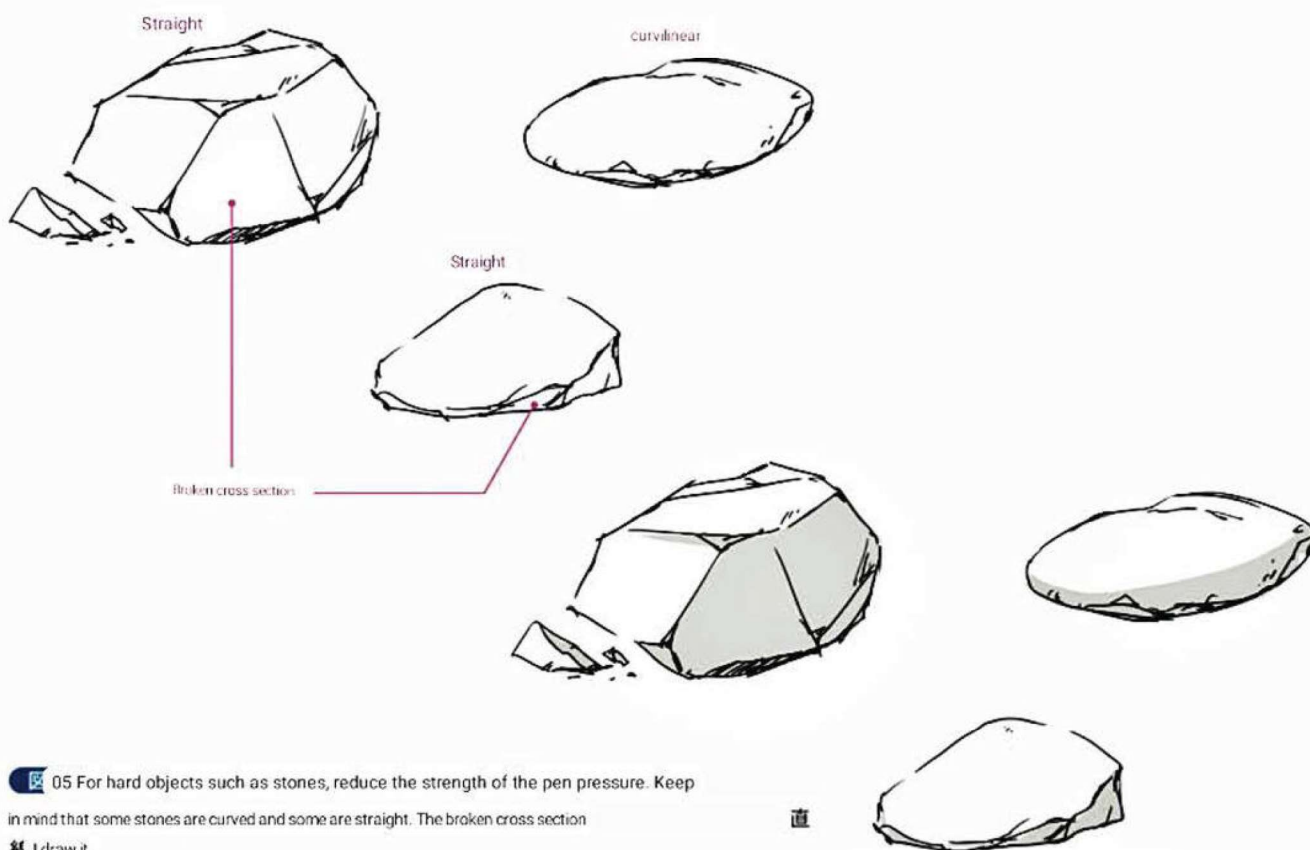
By changing the pen pressure, you can draw different materials using only the outline of the line. Like the outline of the face, it is soft when the pressure is high.

It is a hard material with a constant pen pressure, with little strength and weakness.

For example, soft objects such as cloth have strong and weak pen pressure.



04 For soft objects such as cloth, increase the strength of the pen pressure. Also, by drawing the flow of wrinkles, you can make it look more like a cloth. Wrinkles spread around the highest point.



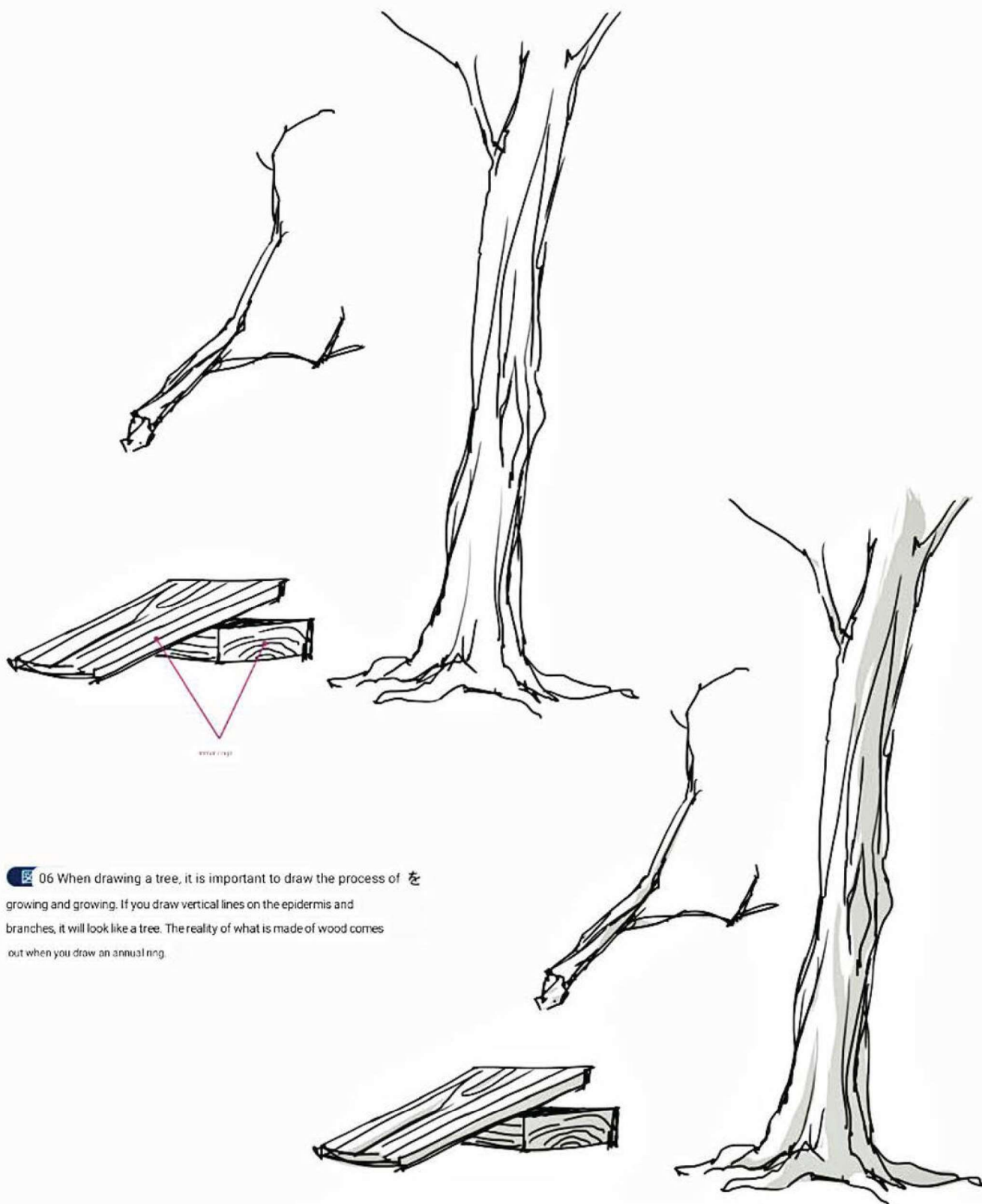
05 For hard objects such as stones, reduce the strength of the pen pressure. Keep in mind that some stones are curved and some are straight. The broken cross section

親 I draw it.

直

图 04

D.





# Lesson

## {How to draw hair}

The point when drawing hair is to keep the lines unbroken. If it breaks, the line will die, and the flow and momentum of the hair will be lost. Pay attention to the entry and exit of lines, and try to draw soft lines with strong and weak lines.

### Direction to draw a line and pattern

You will be able to draw a line from bottom to top and from top to bottom. Let's draw a line once or in two parts, but draw a continuous line. will do.

This time is divided into two times.



This line is drawn once.



This line is drawn in two parts.



This line is drawn once.



Be careful when entering and exiting so that the lines do not flatten!

Let's draw a



continuous line.

Hair lines are important to flow. Let's consciously draw a lively line.

Think of your hair in a few

cars. The tip

of the hair is expressed with  
one or two splashes.

後ろ髪

横髪

Think of hair separately as bangs,  
hair, and back hair.



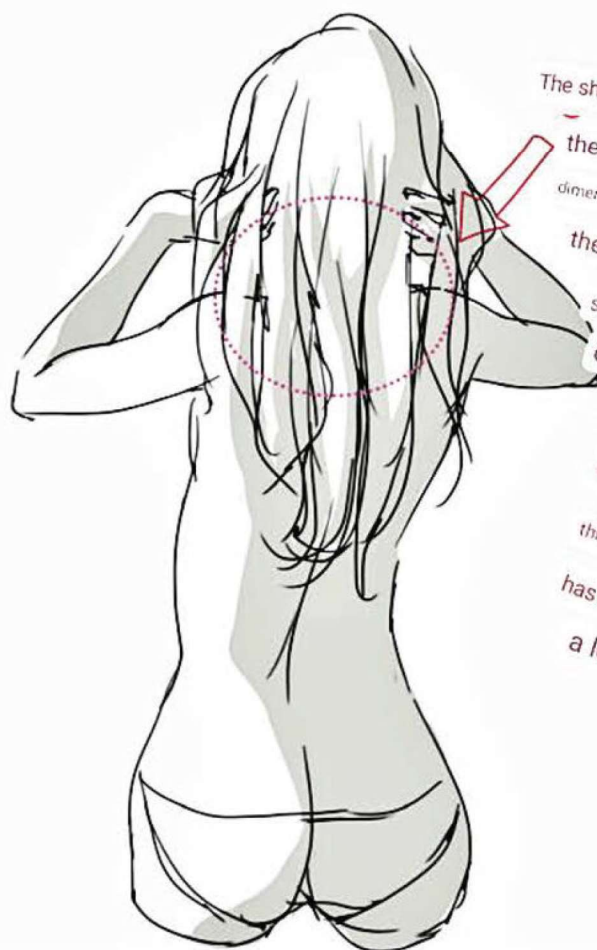
For men, it's  
okay to divide it  
into two parts.

前・横髪

Back hair



Kate  
11



The shade that draws

the hair in three

dimensions is not

the whole. ② Add

shades one by

one to create a

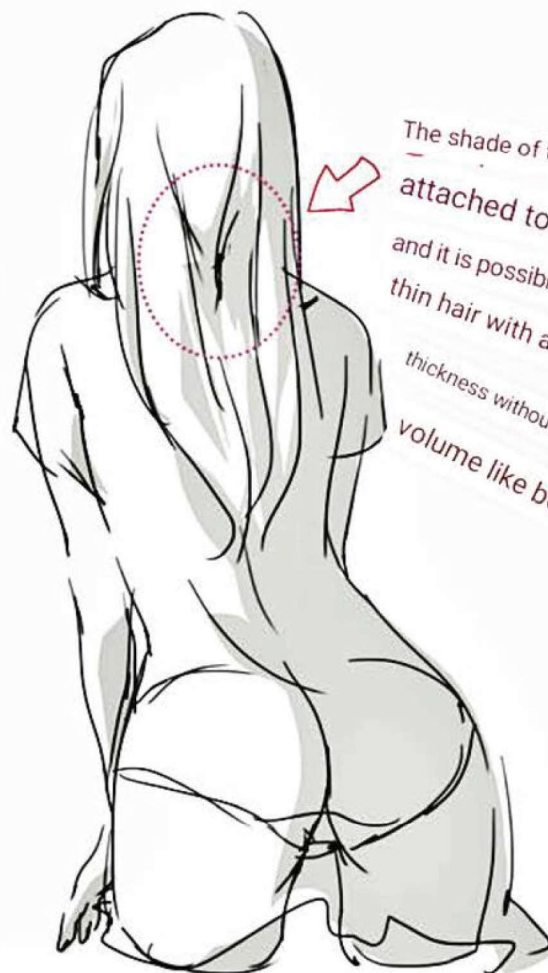
three-dimensional

effect. I think

this way of drawing

has been around for

a long time ~



The shade of the dent is

attached to this part,

and it is possible to express

thin hair with a refreshing

thickness without drawing with

volume like before.



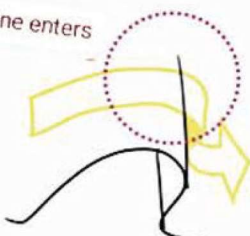
## {Give a three-dimensional effect with a few lines}

To create a three-dimensional effect with a small number of lines, it is necessary to organize a lot of information represented by the lines and select the main line. In order to extract the minimum lines as a three-dimensional expression, it is important to know the shape of things such as the flow of the body and clothes. The point is how to express the shape in an easy-to-understand manner with a small number of lines.

### Expression of cloth

The standard for inserting lines is whether or not there is entanglement on the surface you are looking at.

When a line enters

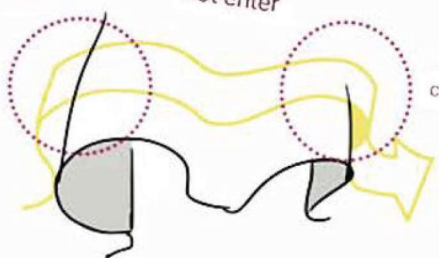


If there is no line



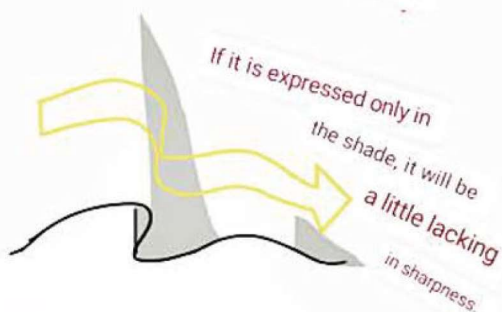
come in.

not enter



come in.

Just a few lines  
will make it sharper.



If it is expressed only in  
the shade, it will be  
a little lacking  
in sharpness.

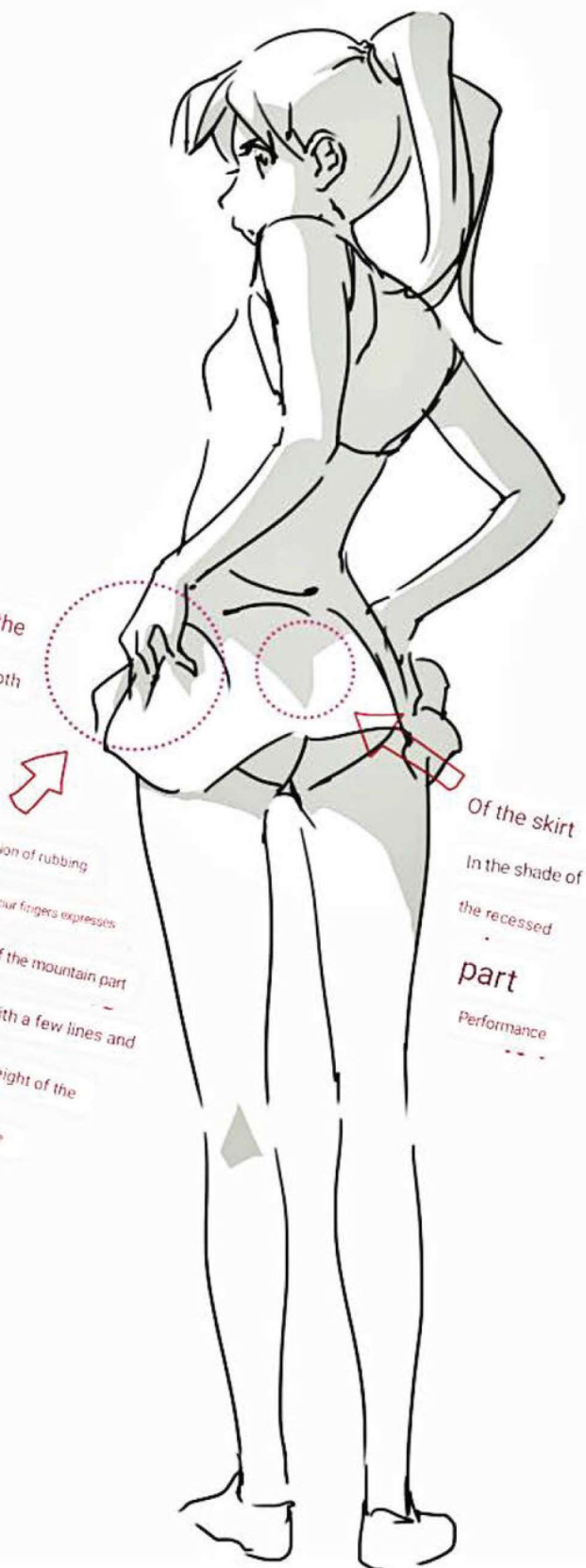
### NOTE

Organize the lines and choose a line that clearly describes the shape of the object. Use green and shade to draw a simple, lean line.

Remember the  
expression of cloth

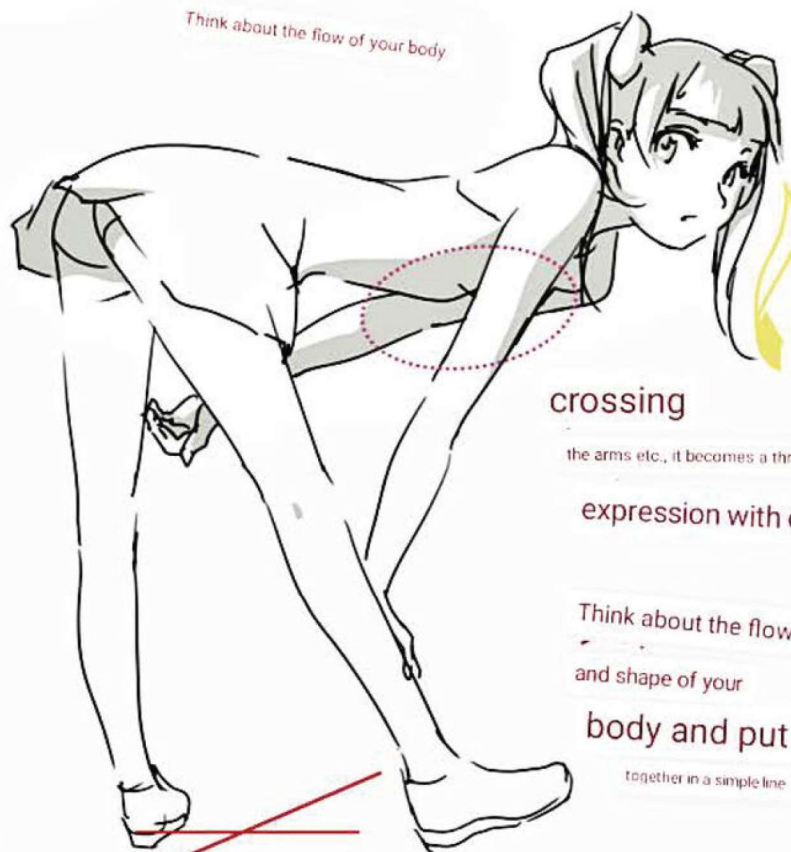
The expression of rubbing  
the skirt with your fingers expresses  
the feeling of the mountain part  
of the cloth with a few lines and  
expresses the height of the  
mountain in the shade

Of the skirt  
In the shade of  
the recessed  
part  
Performance





Think about the flow of your body



Of hair

Also in expression

Put a curve

Please try to draw. By

crossing

the arms etc., it becomes a three-dimensional

expression with depth.

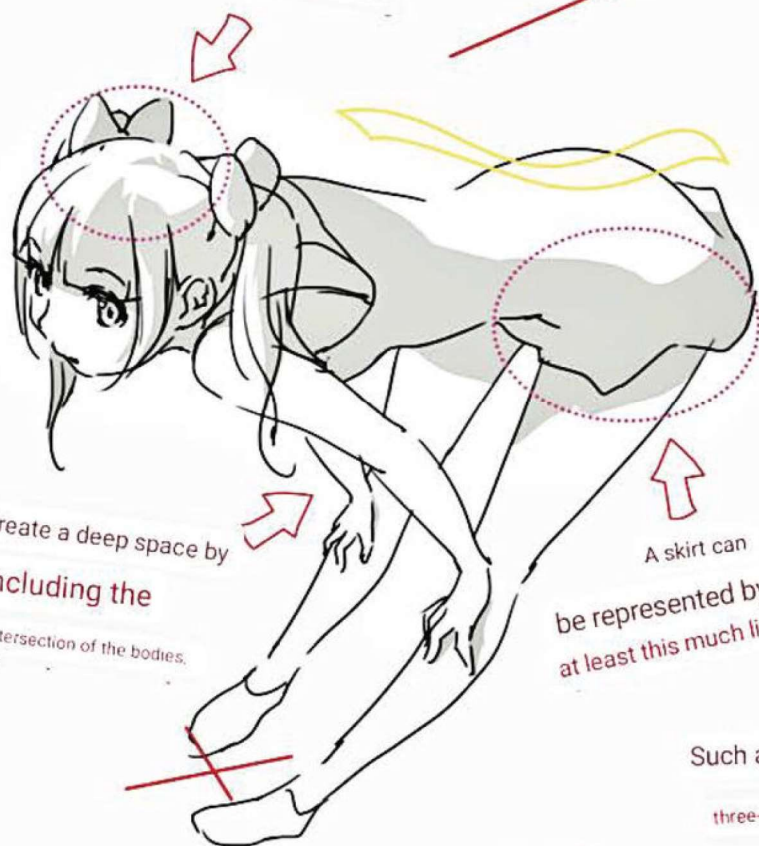
Think about the flow  
and shape of your

body and put it

together in a simple line

The fine three-dimensional effect

of the hair is expressed by a picture.



Create a deep space by  
including the  
intersection of the bodies.

A skirt can  
be represented by  
at least this much line.

Information as much as  
possible. It's refreshing with less!

Adding a little strength

to the line will give

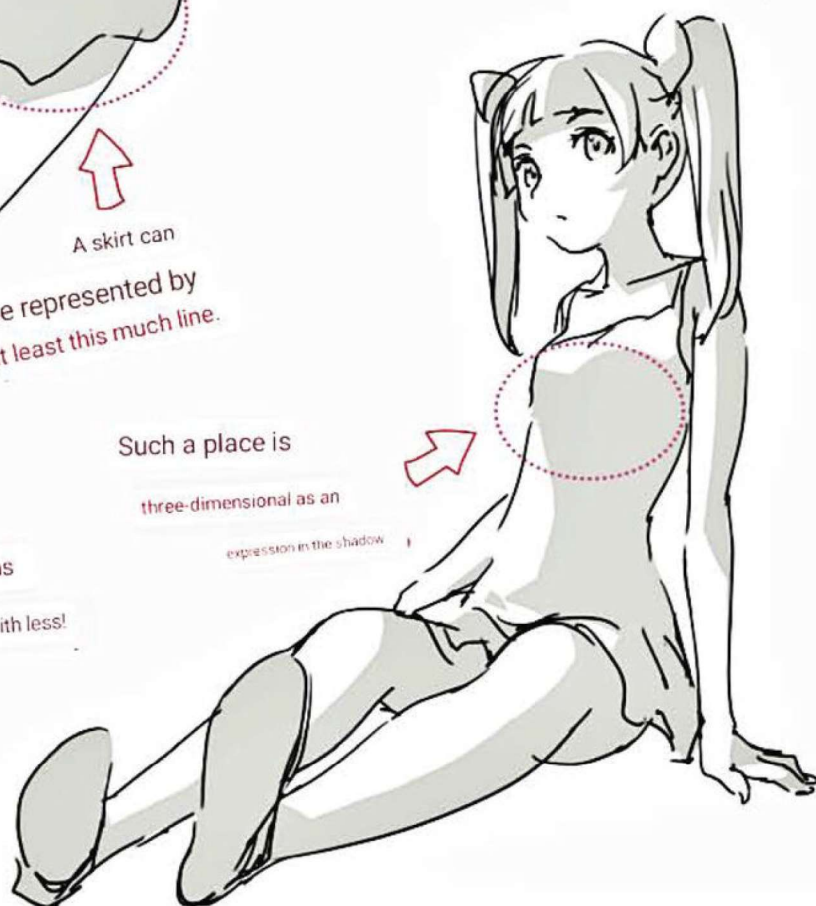
a soft, three-dimensional

and dynamic expression

Such a place is

three-dimensional as an

expression in the shadow



Kate  
11

# Rule 12

## Understand the law and shape of wrinkles

### Basic wrinkle entry

By drawing wrinkles, the quality of the picture will be greatly improved. Here, let's learn how to draw and express wrinkles on clothing.

Wrinkles on the cloth go from high to low  
I will. If you put them together in one place at the top, some wrinkles will be rounded at the bottom. 01 When the cloth folds in the middle, the wrinkles enter toward the center of the fold and round off at the fold.

It is tinged and overlaps 12.

Think about clothes. When you bend your arm, your elbows become the apex and wrinkles collect on the inside of your sleeves.

The tension of the cloth on the elbows and the cloth that folds on the sleeves can be drawn separately to create realistic wrinkles.

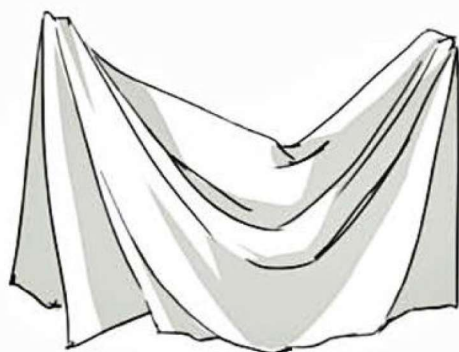
When you extend your arm, the tension of your elbows loosens and gathers on the inner part of your arm. The cloth spreads up and down, smoothing out the unevenness of the wrinkles.

04

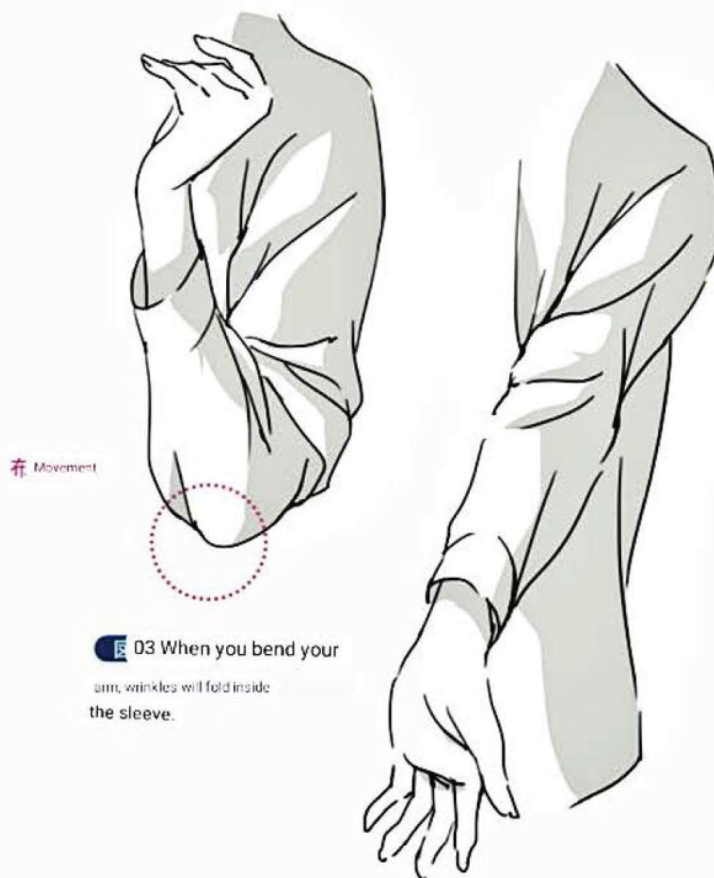


Direction of wrinkles

01 Wrinkles go from high to low.



02 If the cloth is broken in the center, the wrinkles will enter toward the center.



布 Movement

03 When you bend your arm, wrinkles will fold inside the sleeve.

04 Stretch your arms to smooth out the unevenness of the wrinkles.

## Organize and draw lines

How to get wrinkles depends on the pose of the person and the shape of the clothes. Think about your body shape and draw your clothes and wrinkles. It depends on the pattern, but if you draw too many wrinkles, it will be awkward, so organize and simplify the lines and draw with fewer lines.

Masu 05

The point is to draw only large wrinkles with a line drawing and express small wrinkles in the shade. Pay attention to the line drawing and the balance of shadows.

① First, think about the shape of your body



(2) Actually, wrinkles will appear to this extent, but the parts with many wrinkles will feel persistent, so omit the smaller wrinkles (circles).

Cloth movement

(2) Simplified by omitting some wrinkles.



Kale  
12



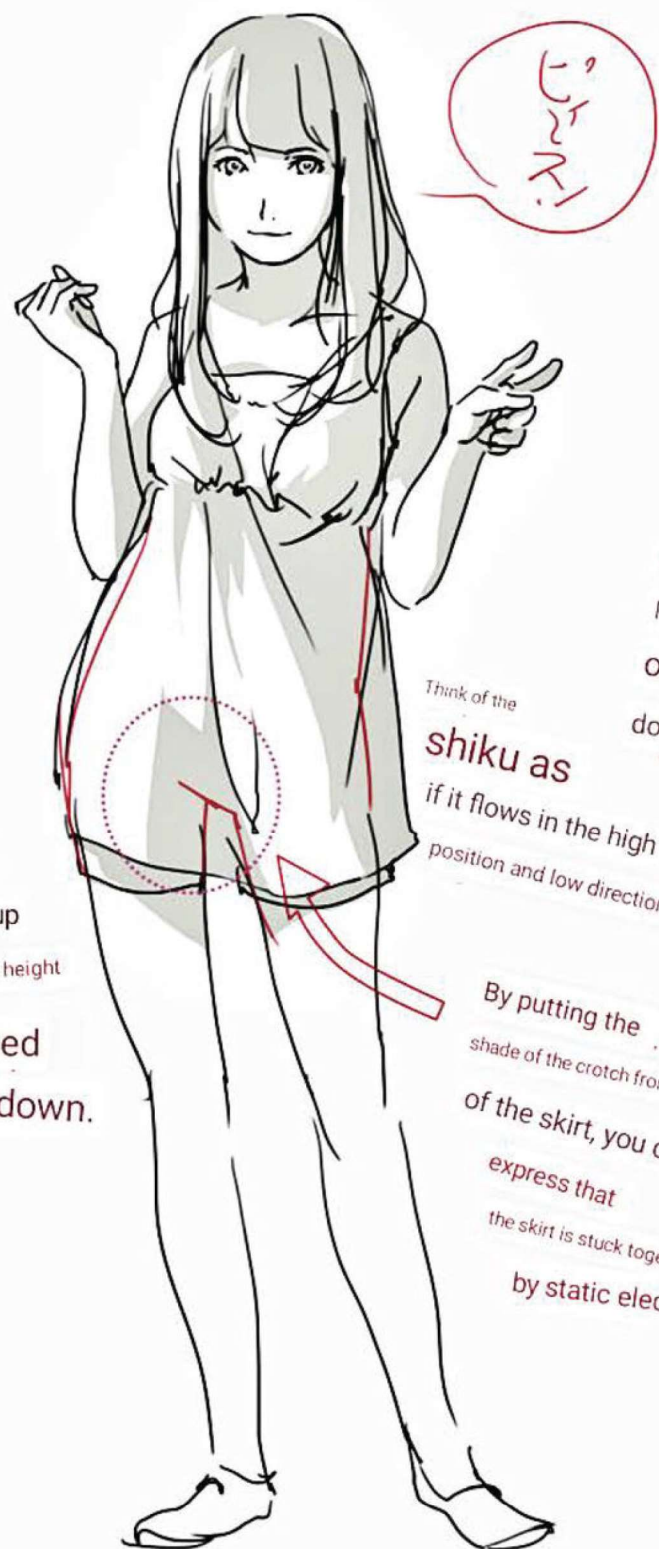
# Lesson

## {Three-dimensional expression with wrinkles and shades}

Wrinkles and shades are important elements of 3D expression. Wrinkles represent the flow of clothing, and shades represent unevenness. By mastering these two, you can express the three-dimensional effect and reality more effectively.

The position of the standing posture

五



Think of the  
**shiku** as  
if it flows in the high  
position and low direction.

Miku feels  
like it spreads  
outwards  
downwards.

By putting the  
shade of the crotch from the top  
of the skirt, you can  
express that  
the skirt is stuck together  
by static electricity.

When the area of



The design of the garment  
causes wrinkles  
from the chest to  
the bottom.

The shade is about half  
the body. Things  
in a high position. For  
example, I tried  
to make it feel like the top of  
the chest is  
exposed to light.

(When moving )



Please draw the skirt considering that it will look like a purse.

Draw a dress in the shade.



The outside of the light that it remains behind.



Bend over

Three are Since it is squeezed in the center of the back in the design of the clothes, please go down from that position.

the position.

Consider the three-dimensional effect of the inside of the skirt and the base of the foot, and add shade.

It hits the part of the foot that comes out of the skirt.

The front of the body is almost shaded.

Draw the shade that can be created with the skirt and aim for a deep and realistic shade.





## Application

## Think of slip dress wrinkles

The slip dress should have wrinkles that extend from the chest to the hem. Pay attention to the roundness of your body and the appearance of wrinkles when you pull the dress, and draw a wide and soft dress.



You will be involved in this way.

In the case of a slip-type dress where the cloth drops from the chest, wrinkles will appear from the chest to the bottom of the dress. If you bend your legs as in the example, the flow of wrinkles from the chest will stop, and the hem of the dress will be caught in the back of your knees, forming wrinkles that overlap.

It looks like this.



In the butt part, the butt line comes out. Wrinkles come in from the high part of the buttocks toward the hands.

If you pull it, you will get a straight Miku.

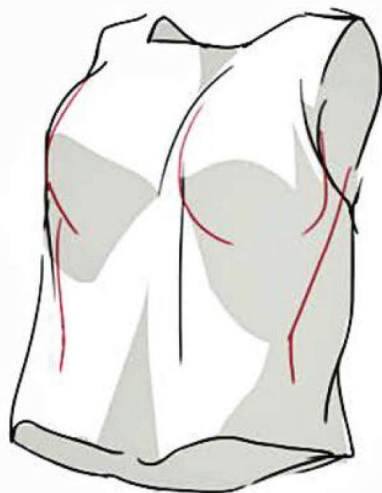
If you pull the dress in front of your feet in this pose, wrinkles will gather around your hands. Consider how the cloth will wrinkle when pulled from your back.



When you sit down like this picture, there is no external force, so only wrinkles caused by bending your body will occur. There were wrinkles mainly in the horizontal direction, but it overlapped with the volume of the hem of the dress. Let's draw while considering the depth before and after the cloth.



When drawing wrinkles on the chest, insert it from the side to express the bulge of the chest, and shade it to show the height. It also expresses the texture and thickness of the garment with and



The wrinkles on the clothes start from the high part of the chest, and the wrinkles on the hem become rippling.



This does not draw the line of the body.



An expression that emphasizes the chest by pulling on a T-shirt.

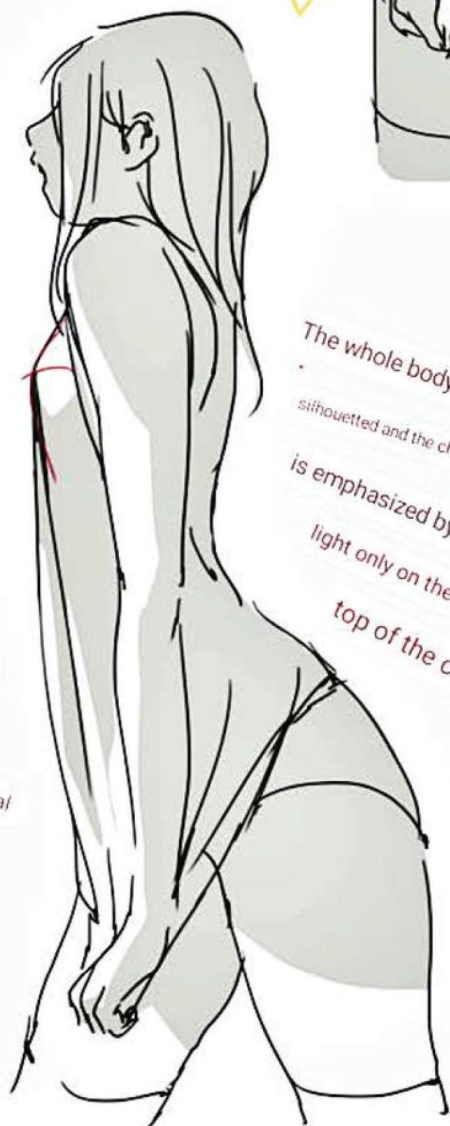
Instead of drawing the chest directly, the wrinkles on the T-shirt are used to express the chest with shades and lines.

After all, thinking about the top of the chest, expressing it with shadows and lines.

shadows and lines

To go. 12

Kule



The whole body is silhouetted and the chest is emphasized by shining light only on the top of the chest.

I don't put light around my chest, but I draw shadows such as three. The trick is to give a three-dimensional effect.

## NOTE

The key to expressing beautiful breasts is to express wrinkles with the minimum necessary and not to draw too much.

# Rule 13

## Draw a three-dimensional space by using perspective

### What is Bath

If the picture is flat and not three-dimensional, it may be due to the lack of "perspective" in the picture.

Bath is an abbreviation for "Verspective" and means "perspective", "perspective", and "perspective". This is a three-dimensional drawing of the completed building, so to speak, an architectural perspective, but recently it has become widely used as an explanation for this three-dimensional expression.

### Proper use of perspective projection

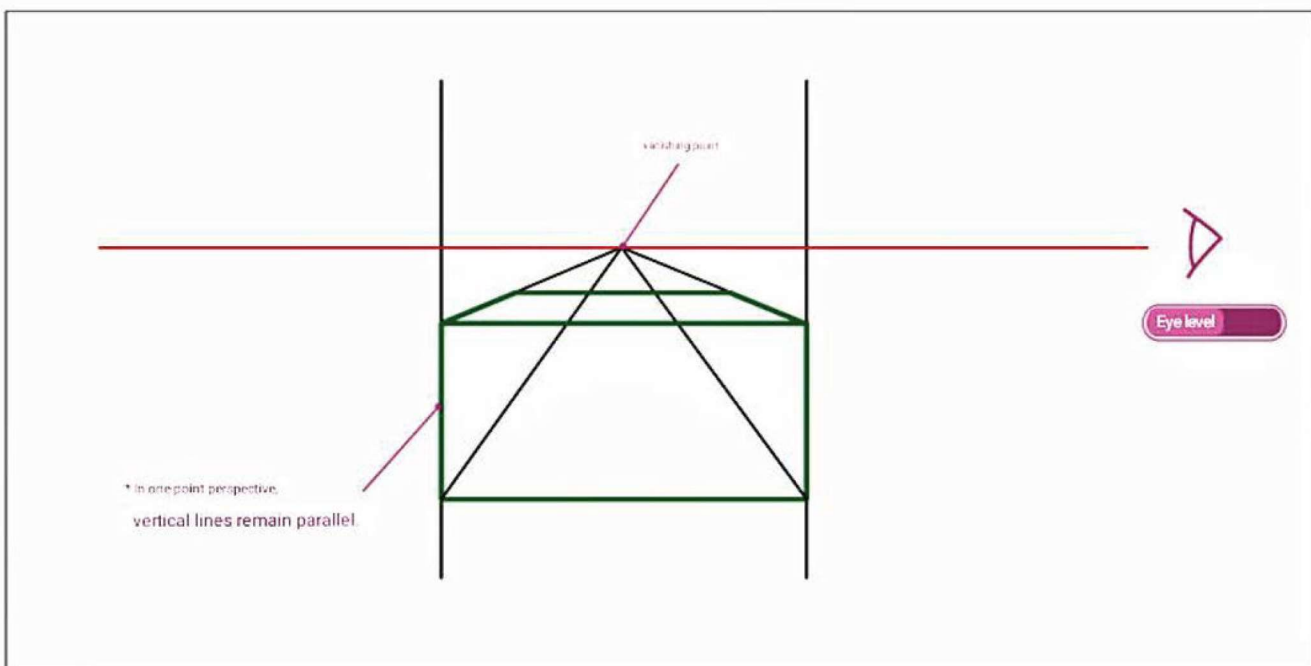
Perspective projections (perspective projections) include "one-point perspective" 01 "two-point perspective" and "three-point perspective" 03. Each has a different number of "vanishing points", where

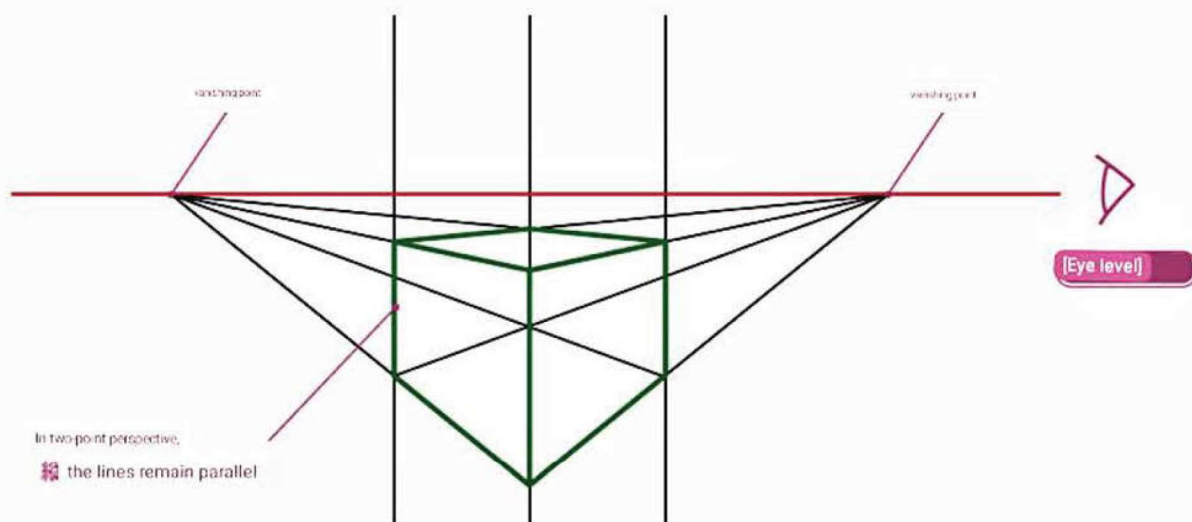
Depending on whether you need a three-dimensional expression up to

vertical

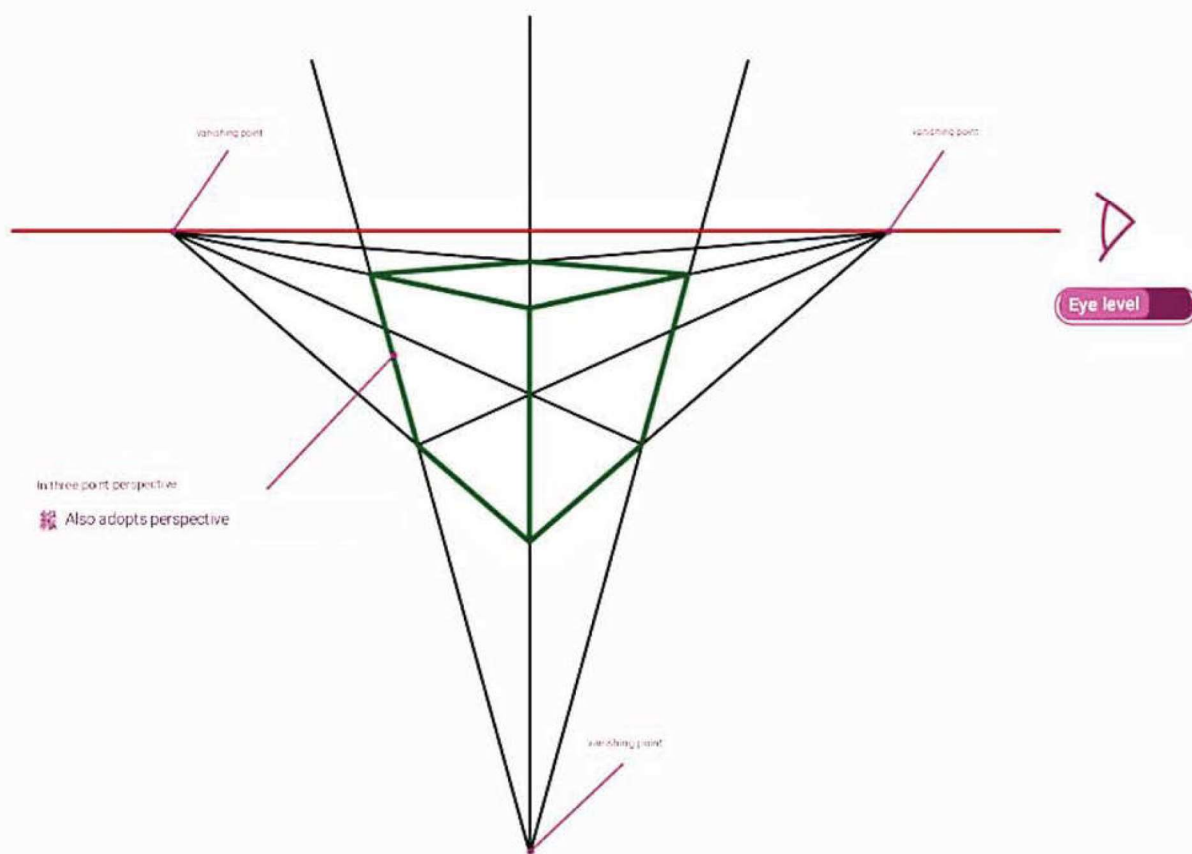
The vanishing point is the point created when drawing lines that are actually parallel so that they intersect in perspective. For example, the point where a straight road finally intersects one point at the berth. As the number of points erased increases, it becomes possible to express not only horizontal perspective but also vertical perspective, which enables a wider range of perspective expressions. Think of the eye level as the horizon through the vanishing point.

Use one-point perspective to express depth perspective, two-point perspective to express horizontal perspective, and three-point perspective to add both horizontal and vertical perspectives.





02 Two-point perspective (two vanishing points)



03 3 vanishing points)



## Draw with perspective

Next, let's introduce the procedure for drawing with perspective.

First of all, it is a part of the background such as a sofa

Decide the perspective of the furniture and character according to it

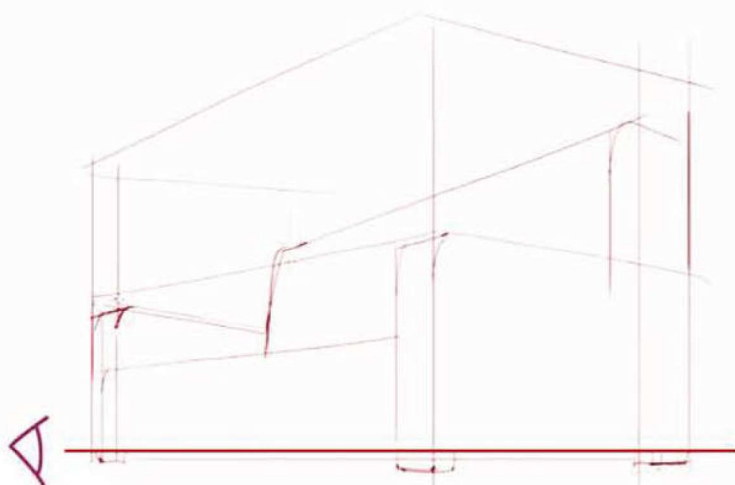
I will draw the Kutar. Here on the sofa

I drew a girl who leans back. Pay attention to the

balance between the sofa and the characters when

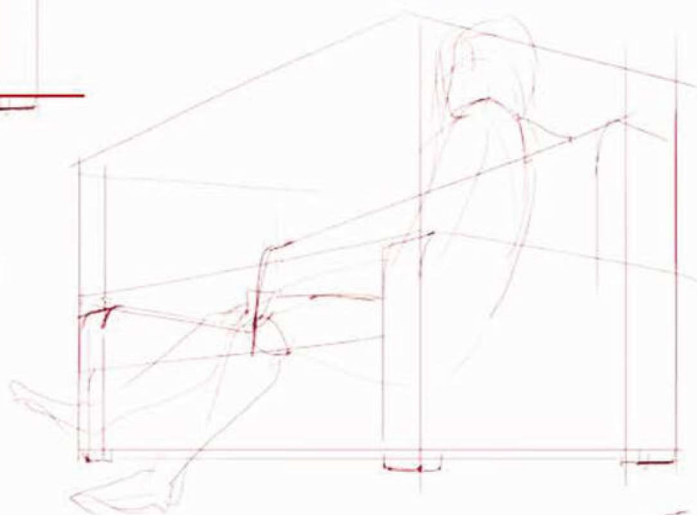
drawing. Perth is difficult at first, so don't worry

too much, let's understand and draw little by little.

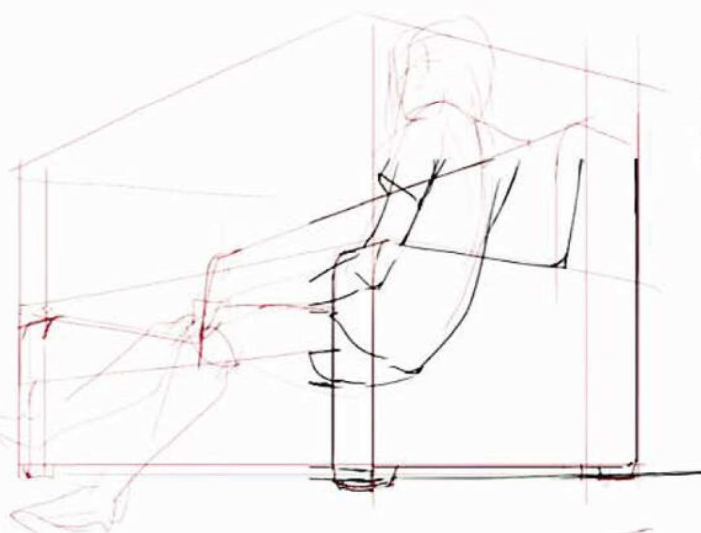


Eye level

① First, think about furniture such as sofas in perspective. Draw a cube and draw a picture of the sofa in it. Here, the whole is tilted, and it is drawn in two-point perspective.



② Let's draw the character according to the perspective of the sofa you drew. Don't forget to tilt it. Draw with an image that sank a little on the sofa.



③ Draw a sketch based on Atari.



④ Draw a line drawing based on the sketch and add a shade to complete it.

## {Draw a girl sitting on a chair}

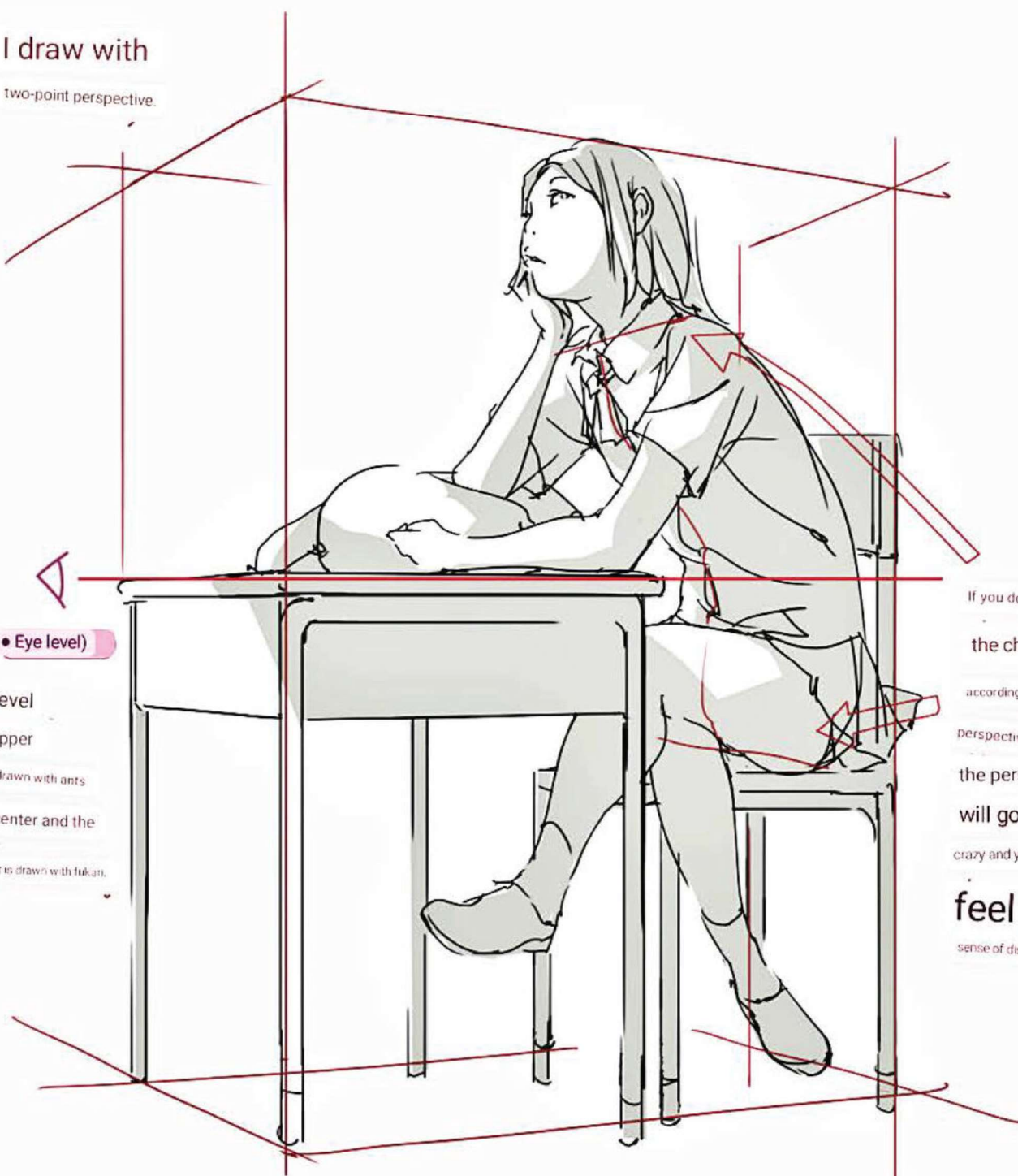
Let's draw items such as desks and chairs together with the perspective of the character. First, draw a perspective line to take a hit, then draw a desk and chair according to the berth, and then draw a character. Put on attractive poses such as hands and legs on your chin.

I draw with

two-point perspective.

• Eye level)

Eye level  
The upper  
part is drawn with ants  
in the center and the  
lower part is drawn with fukan.



If you don't draw  
the character  
according to the basic  
perspective,  
the perspective  
will go  
crazy and you will  
feel a 歪 sense of discomfort

Rule  
13





# Part 2

**The law of animation method**

# Rule 01

## Direct by frame division

What is a storyboard?

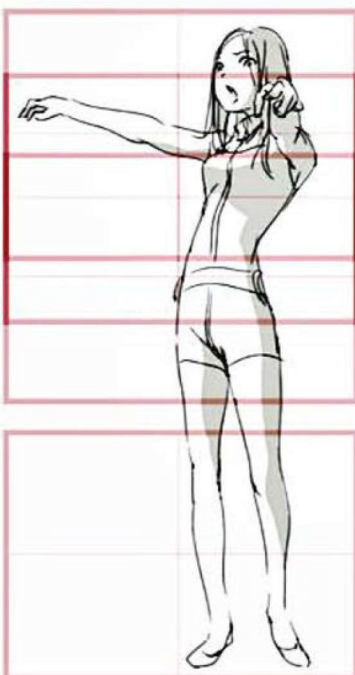
When creating an animation, you usually prepare a "picture content". Storyboards are illustrations of animation production for each cut, and are created to determine the composition and movement of how to arrange the characters on the screen and how to act. Here, let's think about the composition and composition of the illustration based on the idea of storyboards.

Use the storyboard frame layout

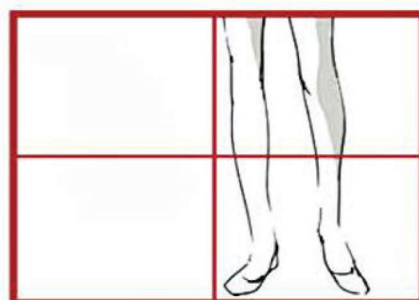
You can apply how to show the production method in the storyboard to trimming the illustration and dividing the frame. vinegar. There are various production methods, but here

Let's explain with "Pan-up" (a video technique that slides the camera from bottom to top).

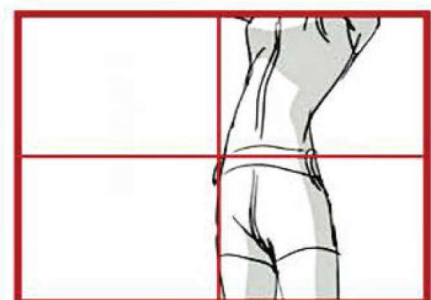
The whole body is drawn in the original picture. Bring the picture up on the screen and slide the camera from bottom to top. In the storyboard, to show this pan-up, we will show the position of the start and end of the movement in one frame. This frame division is used as the composition of the illustration. By approaching the subject, you can create a clear picture of what you want to show, and you can create a moving, more attractive picture.



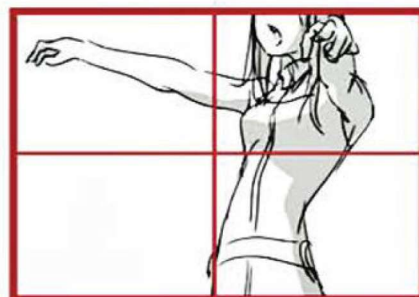
01 Original. The pan-up screen cut is shown in a pink frame.



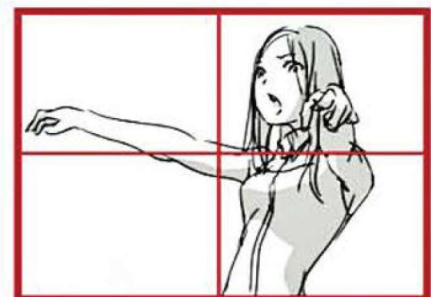
①



②



③



④

02 This is a diagram showing the effect of moving the camera from ① to ④ and from bottom to top. This frame division can be applied as the composition of the illustration

Let's explain based on an example. It's a scene where a boy is "head pompon" to a girl. 03 Even in the same picture, how it looks by frame division

Will change. First of

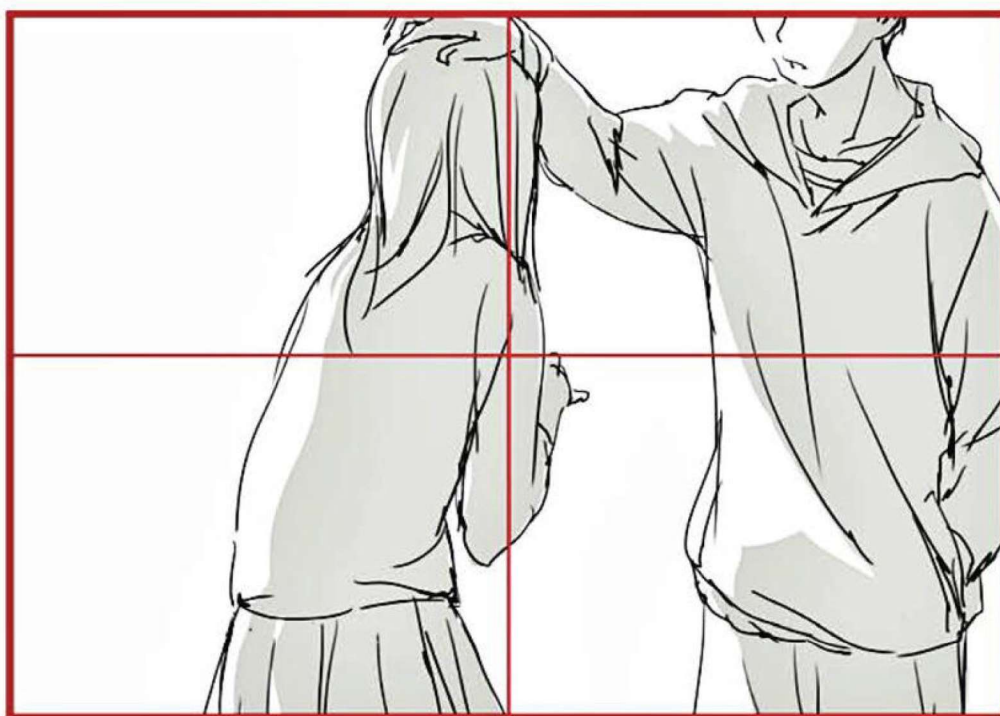
all, from a male perspective. A stranger to a longing girl

The composition is that the boy is watching his head pompon from a distance. By placing the leading girl in the center of the screen and cutting the boy's face with a frame, a strange boy looks mysterious.

Figure 04



図03 source 絵



04 Frame split from a male perspective



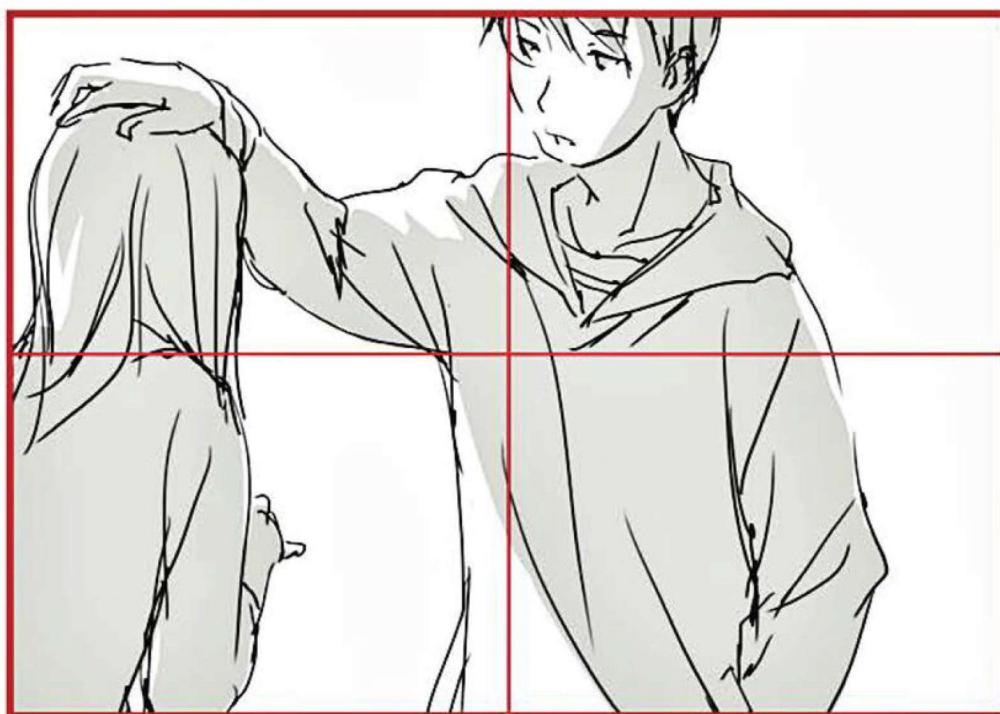
Next is a woman's perspective. A longing boy is pomponing a girl in the back. This time the girl in the back looks mysterious, and the protagonist has changed to a boy placed in the center of the screen 20



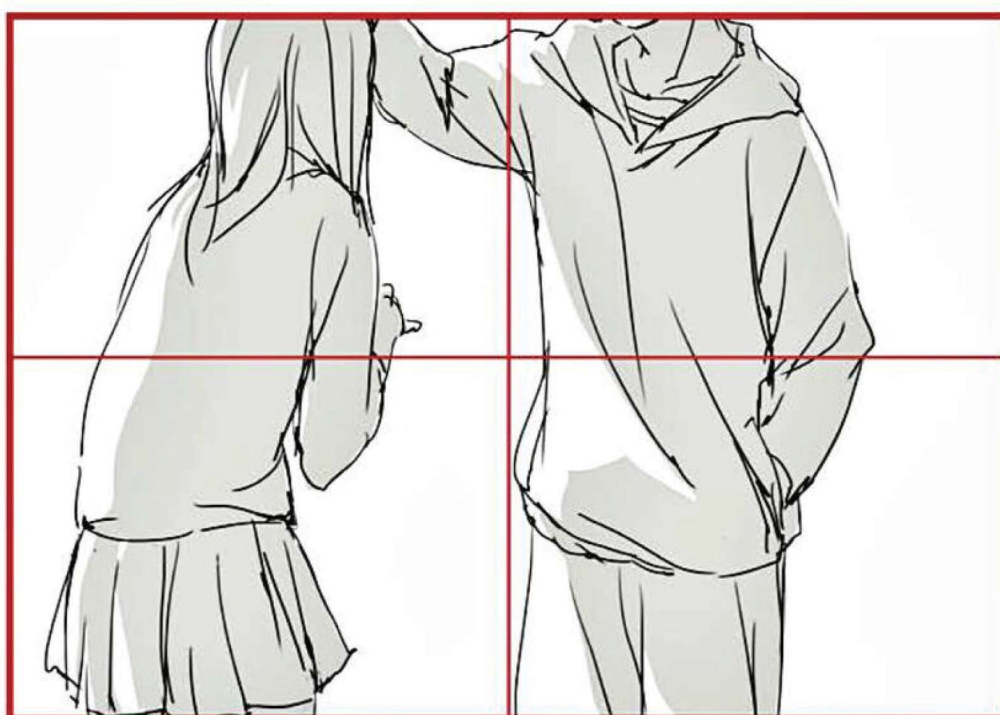
The last is a third-party perspective. It is a scene where two people who cannot see their faces are popping their heads. Looks mysterious overall Masu 06



in this way. The image will change a lot depending on how the character fits on the screen. Animation productions are always made with consideration of how the story will be interesting. By drawing the illustrations in the same way, considering the screen composition and direction, you can transform it into a higher-grade attractive work.



05 Frame split from a female perspective



06 Frame division from the perspective of a third party

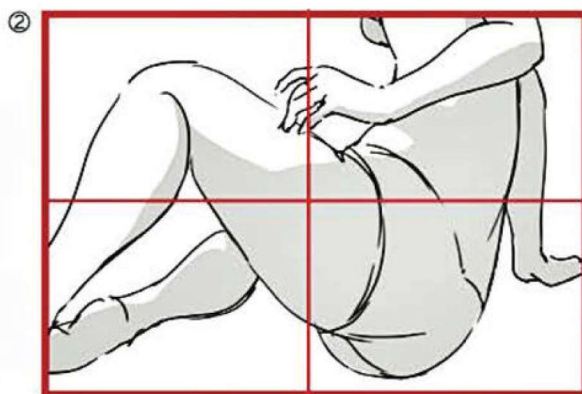
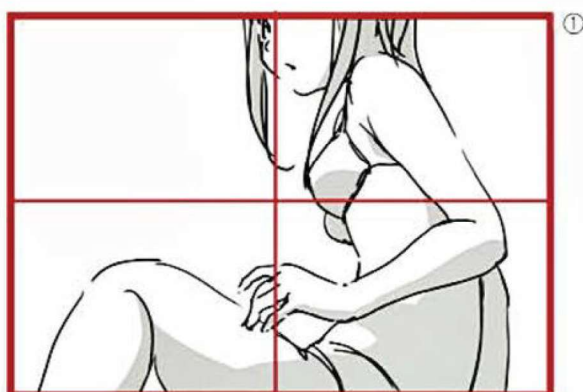
## {Change the frame layout depending on how you show it}

The frame layout depends on what you want to show. It also depends on whether you want to make it look straight or make it a little vague and let the viewer imagine it. Here, I will introduce two types of presentation.

Which way do you like to show?



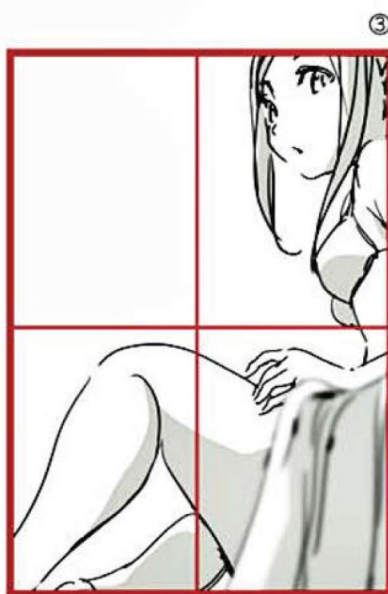
Original picture



① is the frame division when you want to show your butt. It is a directing method that puts the part you want to show in the frame as it is, and it is easy to understand and clear if you show it straight like this. However, it feels a bit dull.



Original picture. By placing a bag in front of the girl, it is a production of peeping



③ is a production that makes you feel the wide field of view by widening the front of the girl's face, and makes you feel that you are in a weak position while peeping. On the other hand, ④ can be seen without worrying about the girl's line of sight by hiding her face. However, the butt is hidden by the bag and cannot be seen. Wouldn't this stir your imagination and make the girl more attractive than it would look straight?

Where

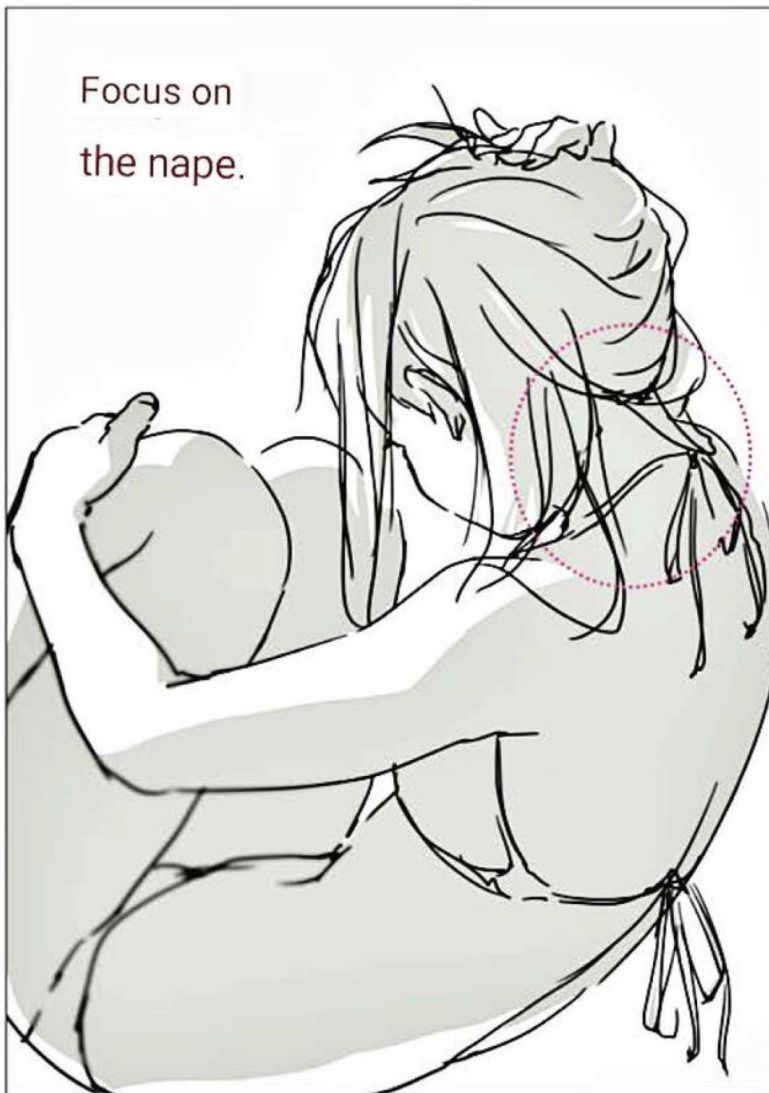
01

Let's take a look at an example of trimming that makes effective use of frames. Here, we are trimming to make the girl look more attractive. I tried to create a three-dimensional expression while partially blurring it to give the effect that the part I wanted to show was in focus.

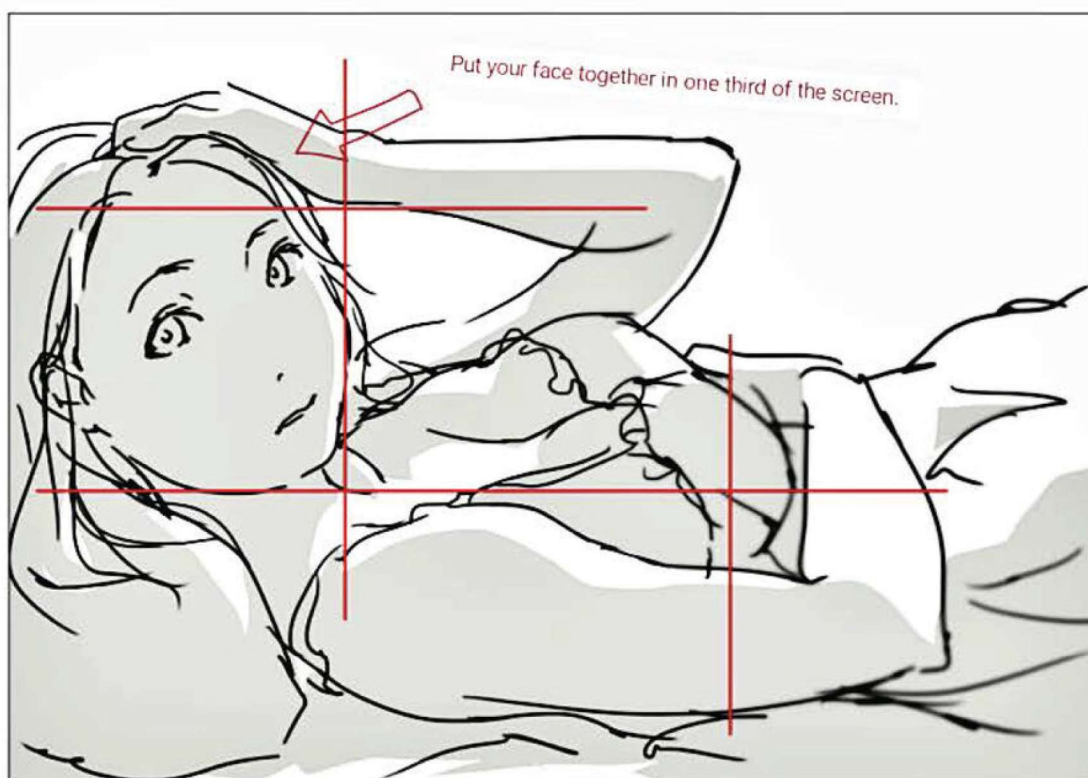
Trimming that is a little closer to women. The layout shows the nape. I made the line a little thicker to give a sense of distance that I could reach if I reached out. The focus is adjusted to the same, and the expression is

From: *Character Design*

Focus on  
the nape.



By trimming closer to the woman with the horizontal frame and thickening the line, it looks like it is closer. I added a blur around my chest to focus on the eyes of the woman looking at me. By putting the woman's face together in one-third of the entire frame screen, the space is stable.

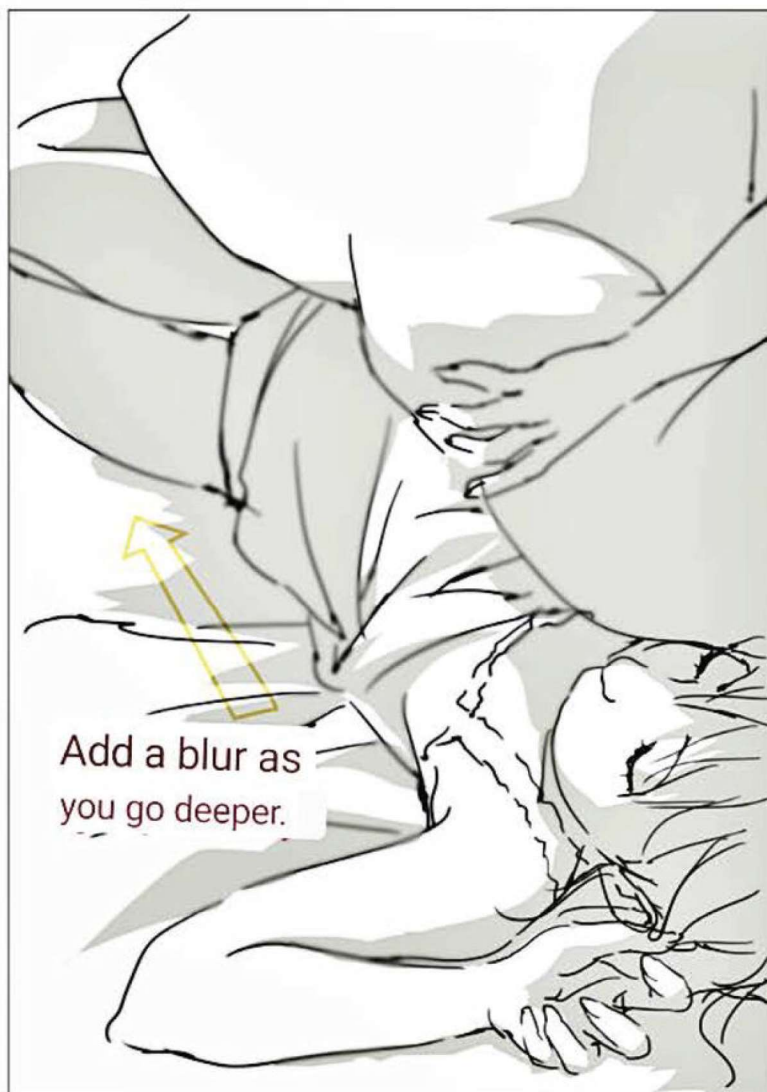




#### NOTE

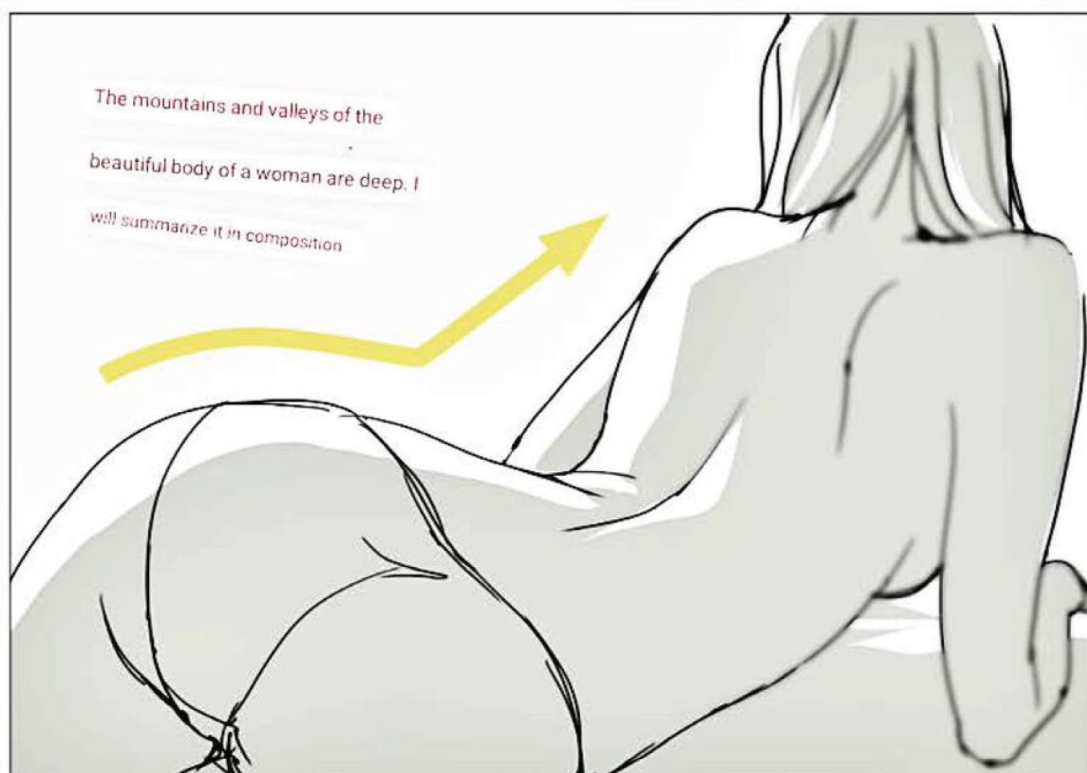
- When thinking about trimming, it is important to be aware of what you want to show.

✂ Trimming with the whole body in the frame. While showing the whole picture, the focus is on the woman's face, and the depth is blurred. This will give you more depth and focus on the face you want to show the most. The lines have been made thinner to make it easier to see overall.



Kule

01



Trimming that shows the beauty of a woman's body line with a horizontal frame. Focusing on the buttocks, from the waist to the shoulder line, it is sharp like a mountain surface to express the beauty of a woman's body. By blurring it, you can make it look deeper.

## Rule 02

# Communicate the charm with a general approach

### Pulling

When directing an animation or video work, the meaning of the production changes between "pull" and "close". Since the composition of the pull is a line of sight away from the character, it is possible to convey the situation of the character and its surroundings at the same time, and to convey the situation of the entire scene. For example, you can objectively see what kind of relationship your lovers are now. 01.

On the other hand, the closer composition aims at a powerful screen composition by taking advantage of another character's line of sight (in some cases, the person's line of sight) and the camera's line of sight when approaching one character. Communicate the charm of the character in detail

In addition to being able to do things, it is also good for expressing emotions of characters.

Used 02 In this

way, pulling and leaning can convey different information.

### Effective composition

Let's use an example to explain what a close composition is and what information it conveys.

First of all, try one of the pictures 13 of the girl's pull



01 The composition of the pull. Objective view of the character and its surroundings.

It can be seen as a target.

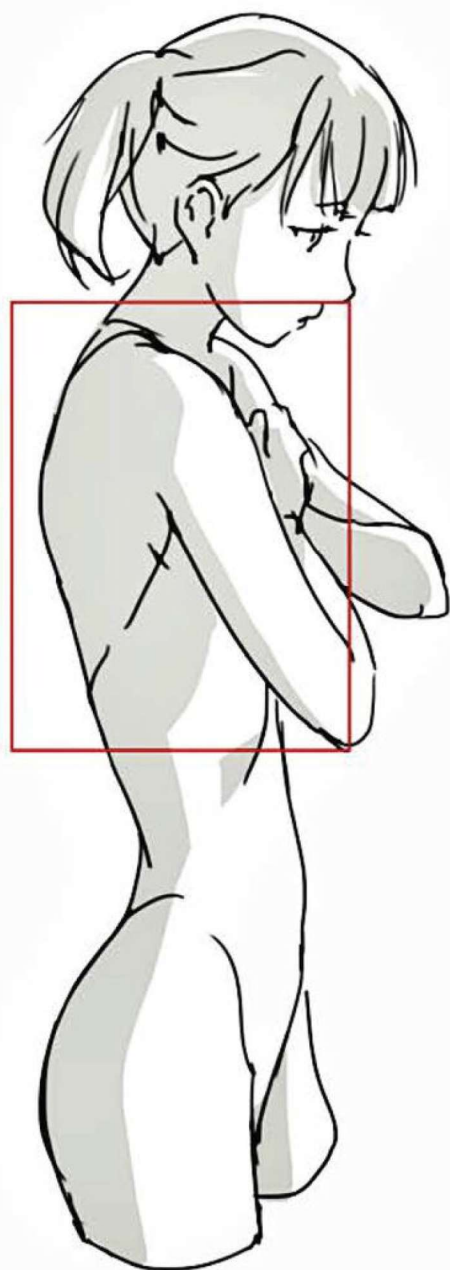


02 Closer composition. The screen will have an impact. It is also used to express the emotions of characters.

I'll try to cut out the **04** part. It's true

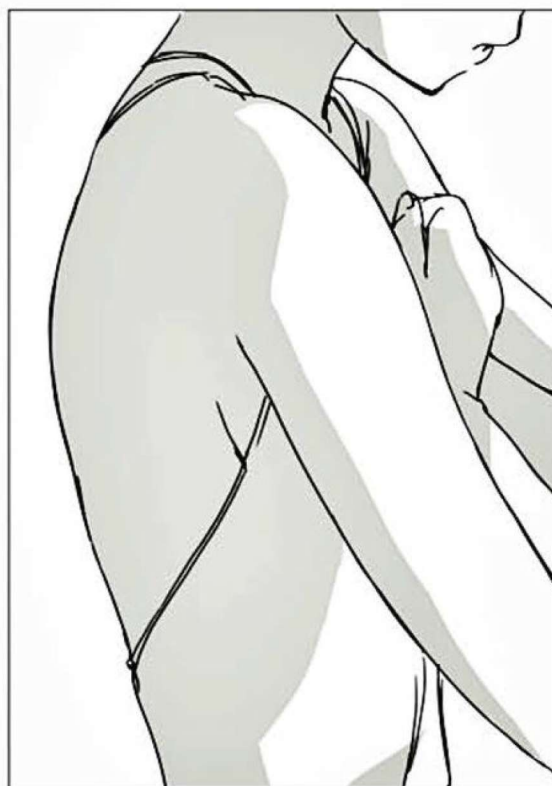
that the composition is closer, but just cutting out a part like this doesn't create power or charm, and I don't know what I want to convey.

So, let's take a look at what we drew as an effective approach 059. I changed the angle a little, and I approached the girl's chest and drew it with a perspective as if I was looking into it. By doing this, it is possible to convey the information of "softness of women's skin and breasts", and it is possible to create a staging effect on the viewer side.



**03** Pulling picture. I will cut off the square part.

In order to bring out the effect of leaning, it is important to thoroughly stick to what you want to show and what information you want to show / convey, and to think about a drastic composition and angle.



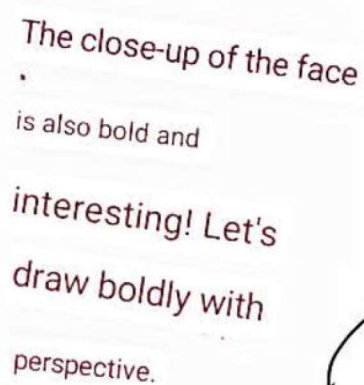
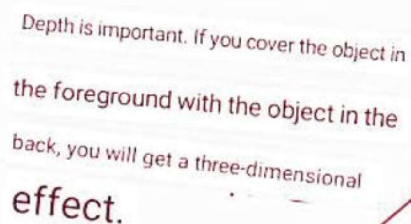
**Figure 04** A simple composition doesn't tell you what you want to convey.

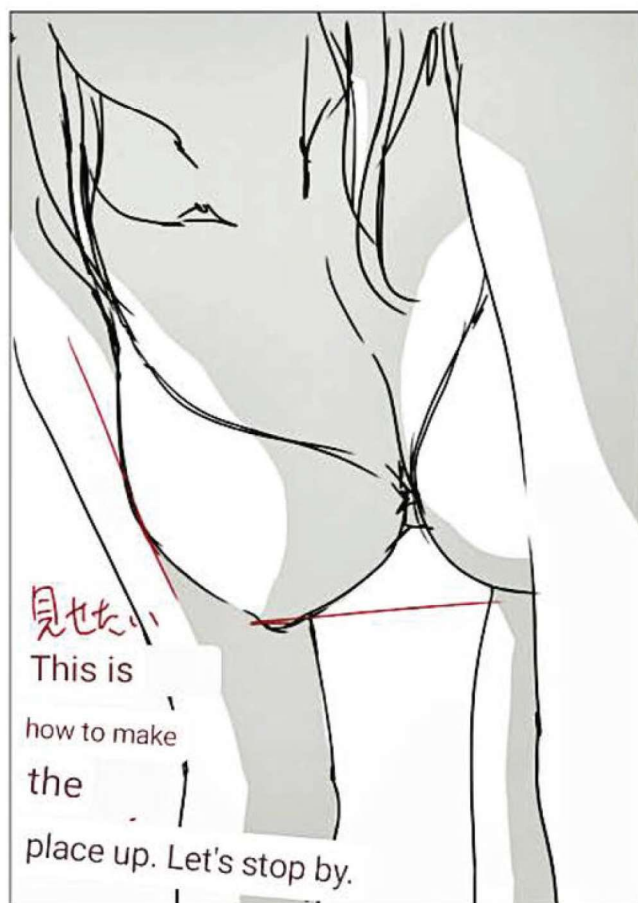
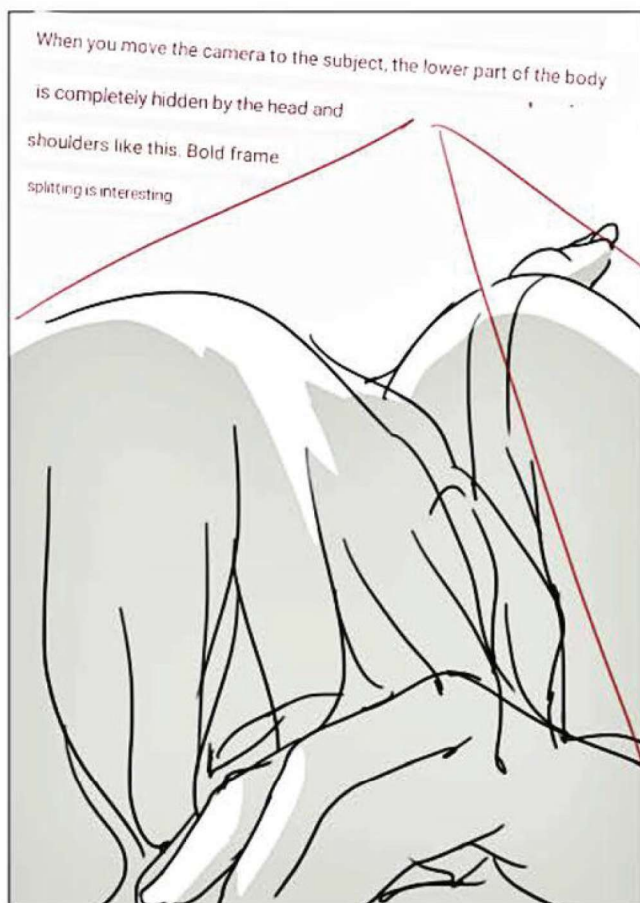
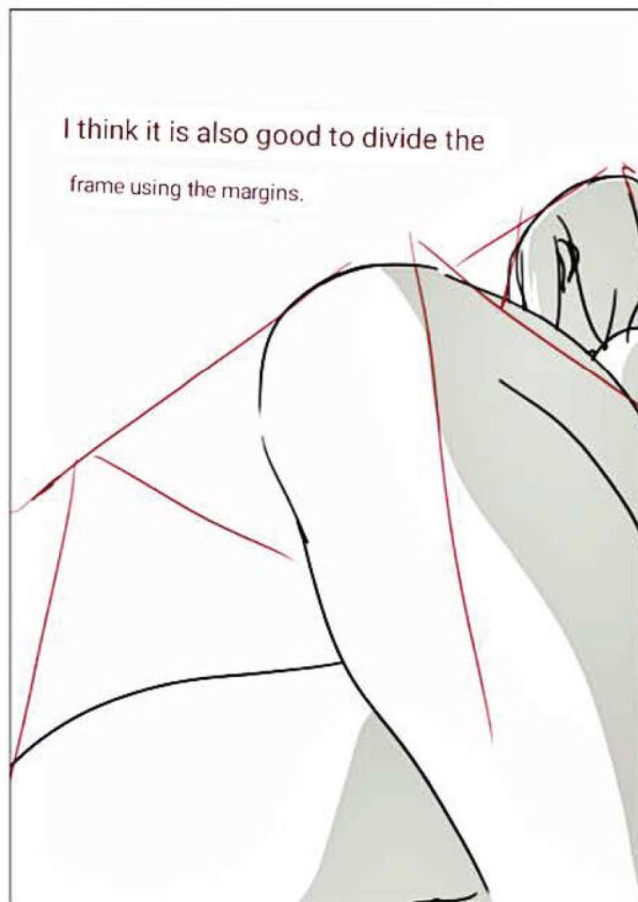
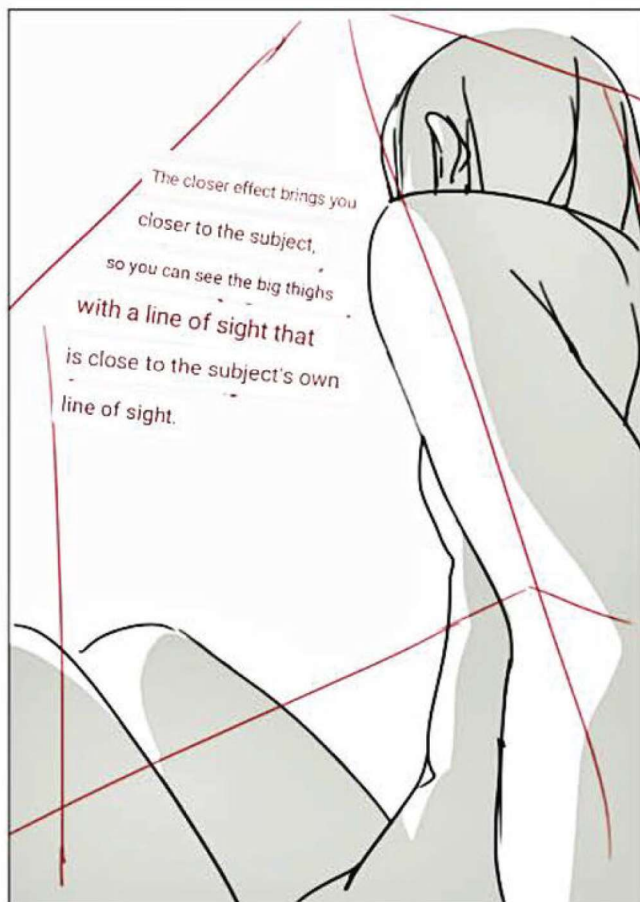


**05** The angle has been changed to create a composition that conveys the softness of women's skin.



Bring the ultra-small CCD camera close to the character and draw with the image of looking at it from a closer angle that you wouldn't normally see. Multiple peaks and valleys can be created with the arms and legs, creating a three-dimensional effect that is unique to the side. It is also possible to produce something that you can still feel the warmth and smell.

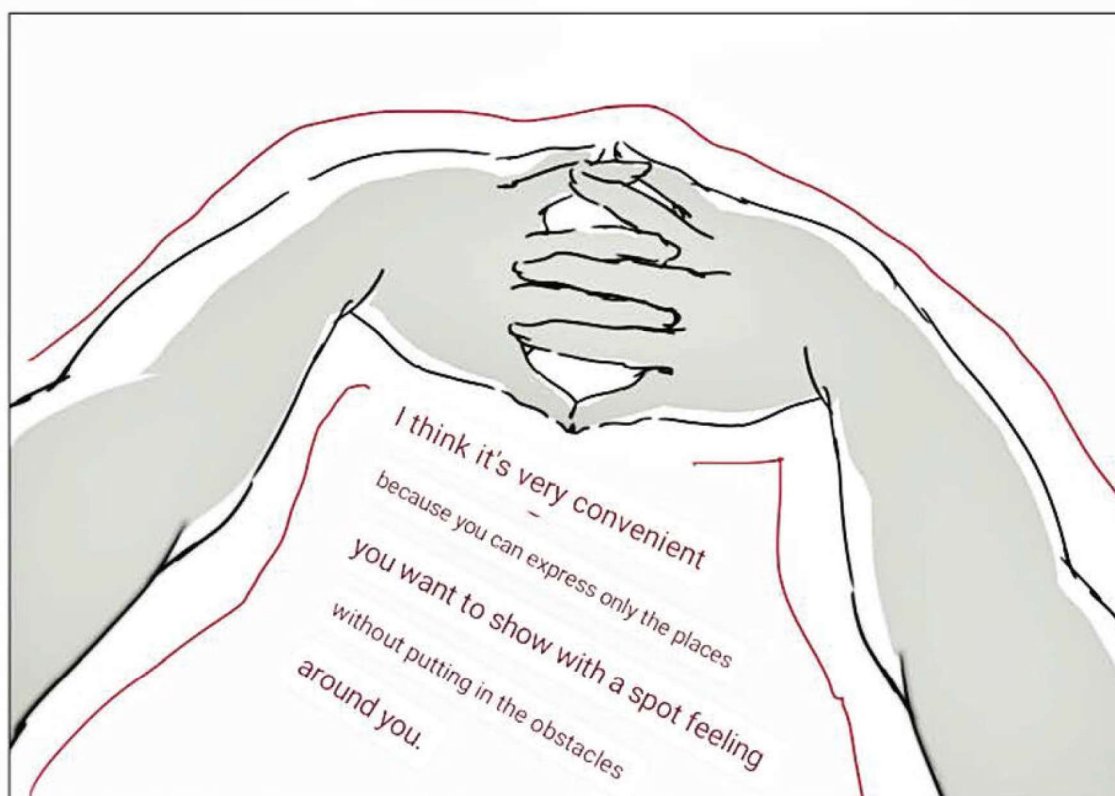
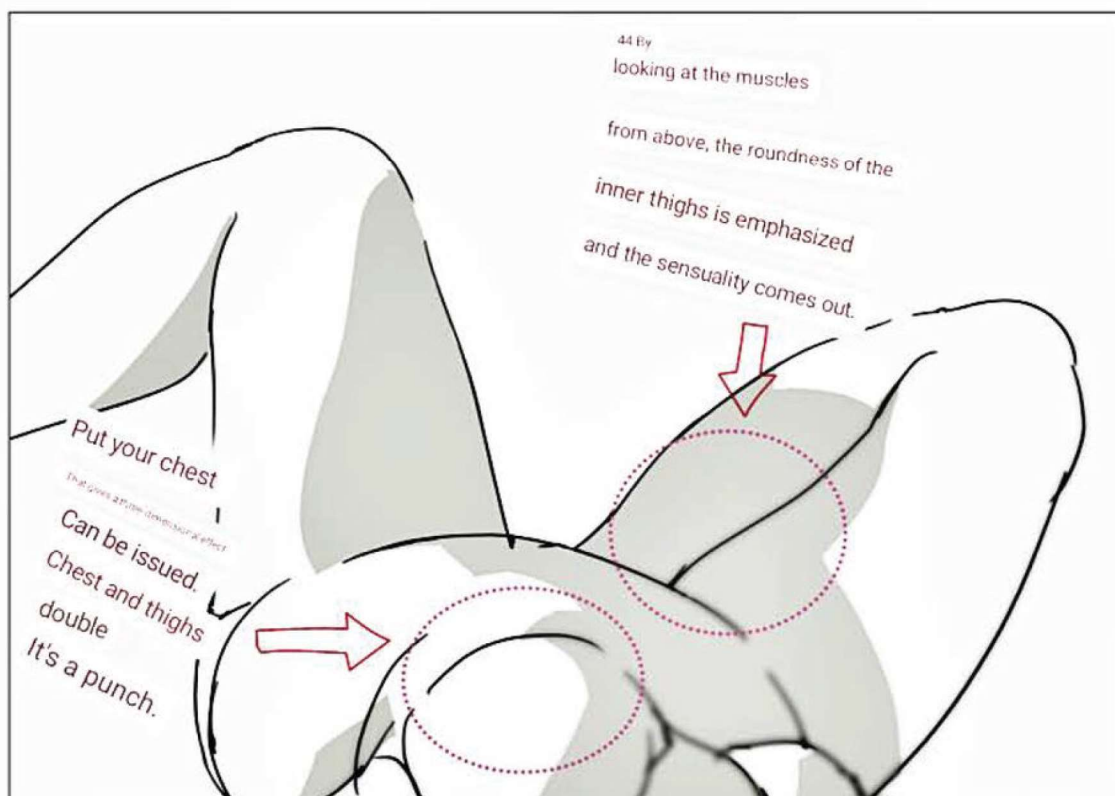




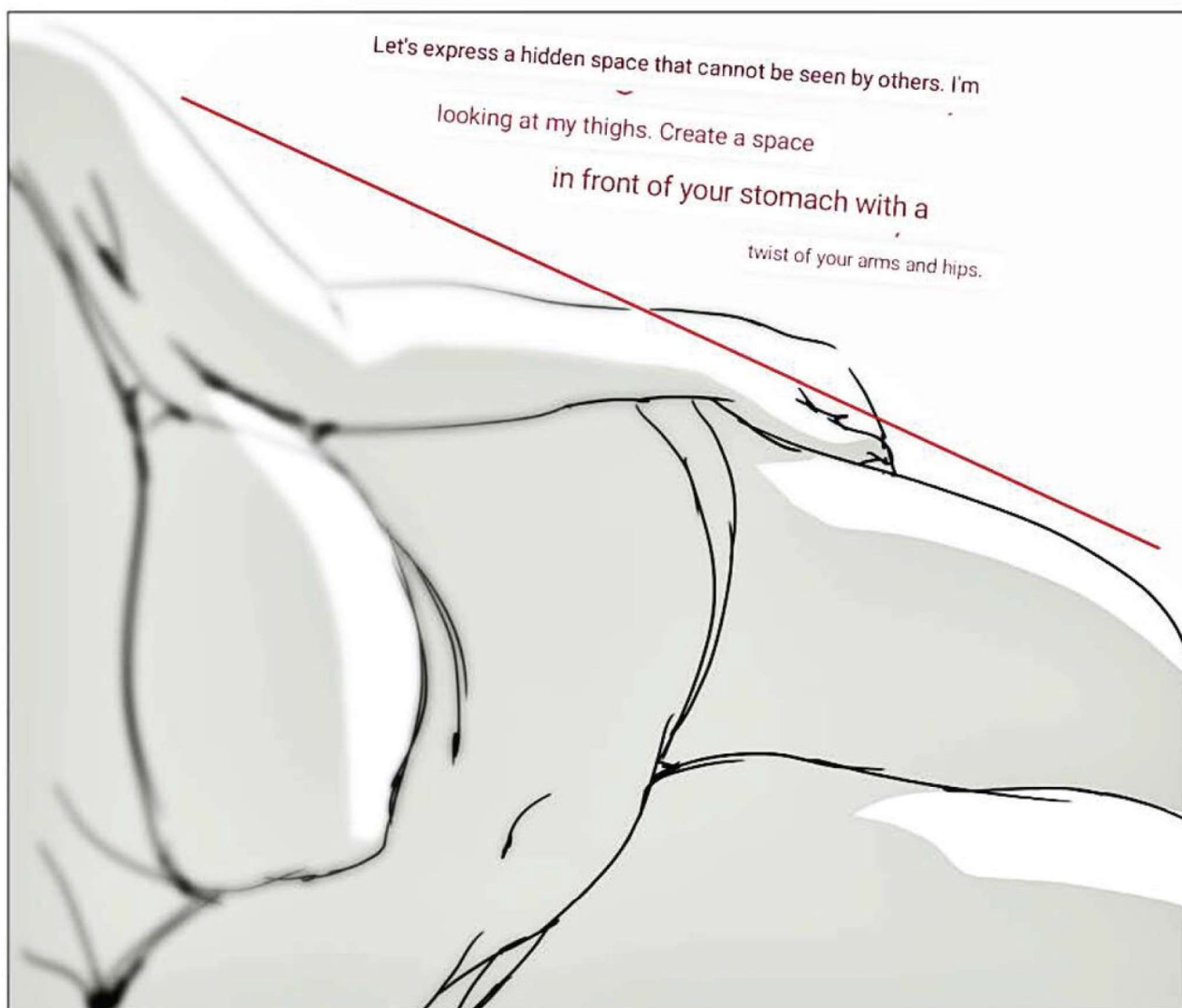
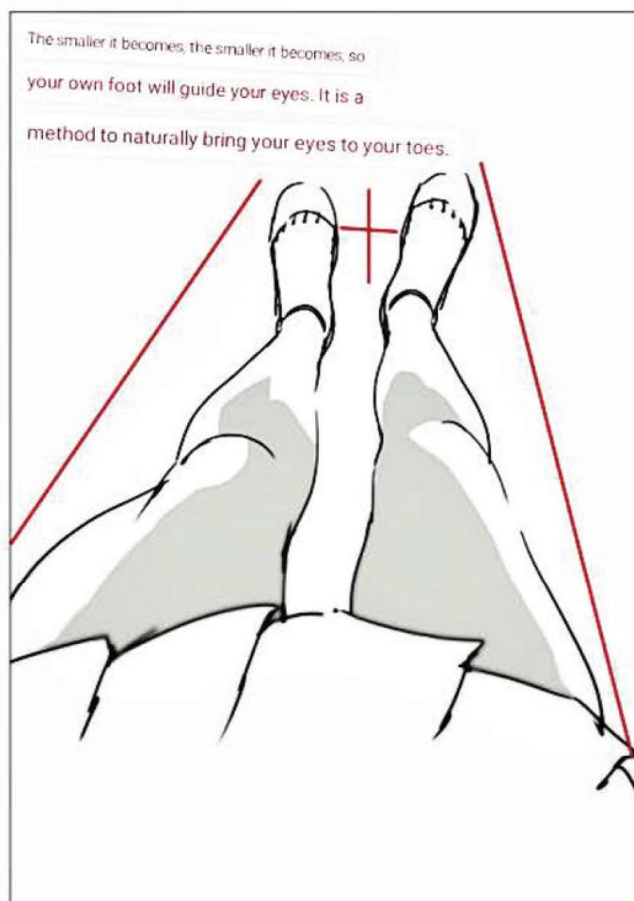
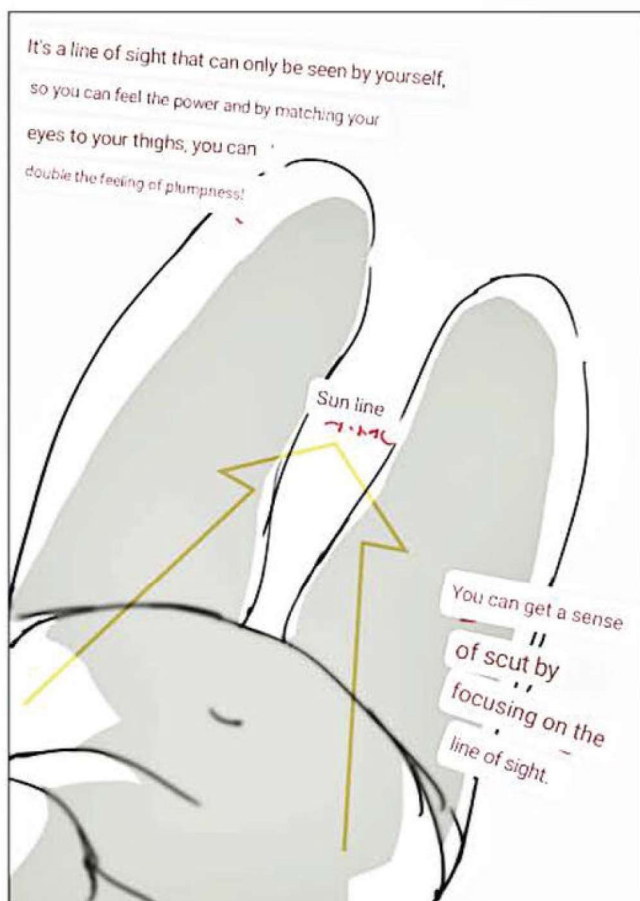
# Lesson

## {Keep the character's eyes alive }

It is easy to convey the situation of things from a third-party perspective, but by drawing with the character's perspective, you can broaden the range of expression. Let's draw from an angle that you can't see. It will be a fresh composition that allows you to experience the character's eyes in a simulated manner.







## Think of "wall don"

A common "Kabedon" picture looks like the one below.

But don't you feel a little lacking because you're too far from the character? At times like

this, men should feel superior and women should feel oppressive. So, I tried to express those feelings by arranging the composition closer to me.





Just by trimming the surroundings and tilting it a little, you can get closer and get a feeling of oppression.



"I arranged the pictures for comparison."



Looking at men. It's a moment when you can feel close to a girl. Looking down at the girl and shadowing it gives the man a sense of superiority and makes the girl look weak and cute.



From a female perspective. The angle will be close to the actual one. The feeling of oppression is further enhanced by the back light.

Where

02



Rule **03**

# Draw lively with big movements

## Deformation of movement

In anime and manga, it is possible to express deformations of movement that cannot be expressed in live action. By making the movement big and exaggerated, you can make the character more interesting, easy to understand, and powerful, and you can draw the character lively.

Deformed movement is a reality

Although it is contrary to the movement, it is basically a deformation based on reality, so if you exceed the limit, you will still feel a sense of discomfort. Therefore, first of all, please learn how to draw basic movements and then try big movements.



(Figure) 01 Running (Nature)



(Figure) 02 Running (deformed)

## Try to exaggerate the movement

Let's explain the deformation of movement by comparing the examples of natural movement and deformed exaggerated movement (overaction) from the two points of the magnitude of movement and how to show the angle.

First, let's take a look at the natural movement of the run. 01 In the scene of landing while running, I dare to make the knees stretch a little without bending. The movement is small and cute, but it has no impact.

Next, let's look at an example of a large and exaggerated movement. 02 This is when I was about to move forward, but I stretched my limbs vigorously and my whole body

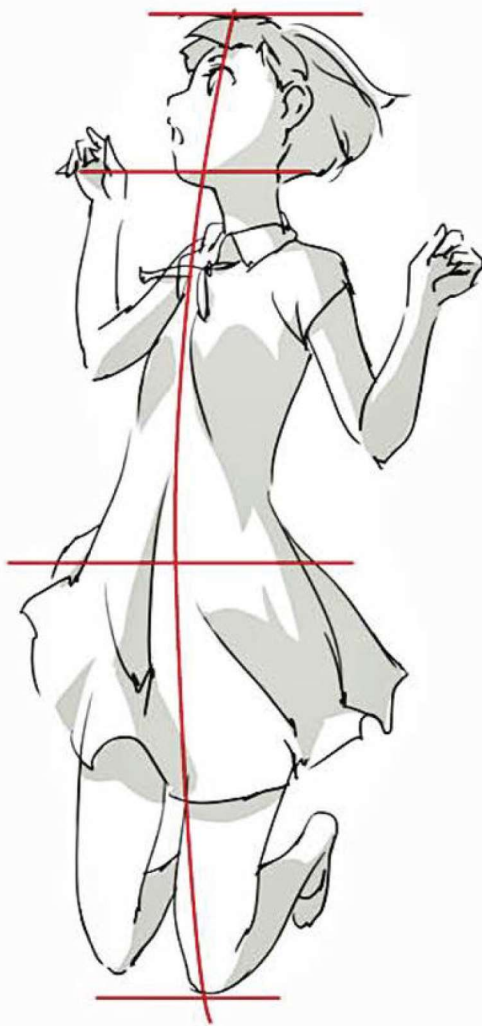
It's moving a lot. Unlike Figure 1, it looks very lively and fun.

Let's look at an example in which the angle is also devised. First of all, a natural jump 03 The movement is small, Anne Guru is also normal.

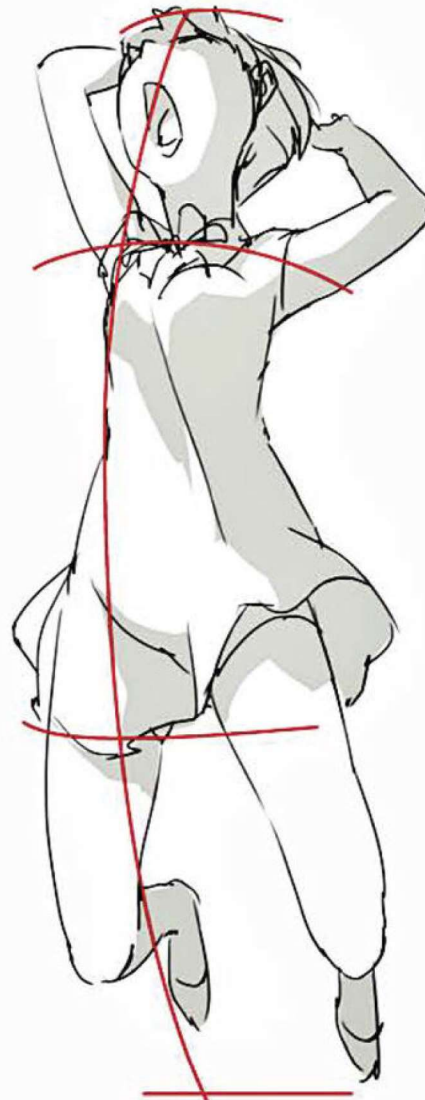
Next, let's take a look at an example of drawing a large movement along a rounded orbital line and sticking to an angle. 84 It's a little exaggerated, but it has an impact. It became a picture with.

In this way, drawing with big movements creates a sense of dynamism and turns into a lively pattern.

Try to incorporate these deformed movements according to the type of work.



03 Jump (Nature)



04 Jump (deformed)

# {Draw overaction}

In order to draw an exaggerated movement, that is, overaction, it is important to make the movement feel powerful. To do this, give momentum to your body and make the shape of your body convincing. Here, I first drew a gentle and natural movement (before), and then turned it into a big and exaggerated movement (after).

walk

before

Stretch

your spine

• Lightly

. 長め?!

I wrote how  
to wave my hand  
in a line.

Let's wave  
**your**  
hands naturally  
and softly

after

Make your body  
move big and bold!

I have  
raised it to the  
limit of movement

It looks  
more active by  
increasing  
the movement

Bold to the last minute  
whether you feel something is  
wrong or not.



For quiet  
and natural  
movements.

before

The basic movements  
are the same,  
but they all feel like  
moving smaller.

Swing your  
arms up a little.

after

Kick up  
a little.

The upper body balances  
leaning forward.

Ketu  
03

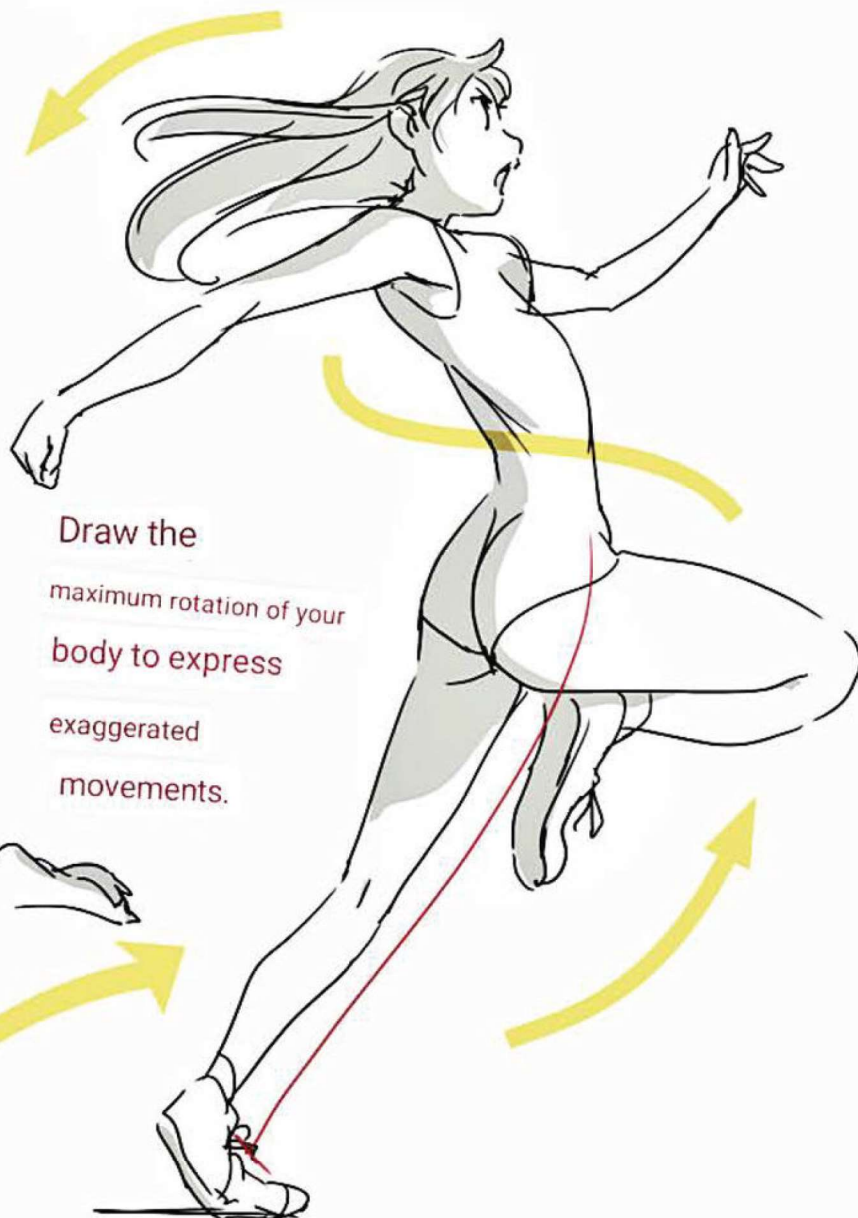
I just  
kicked my  
leg up.

Let's draw  
everything as if  
it were moving a lot.

腕を  
Let's swing  
up big.

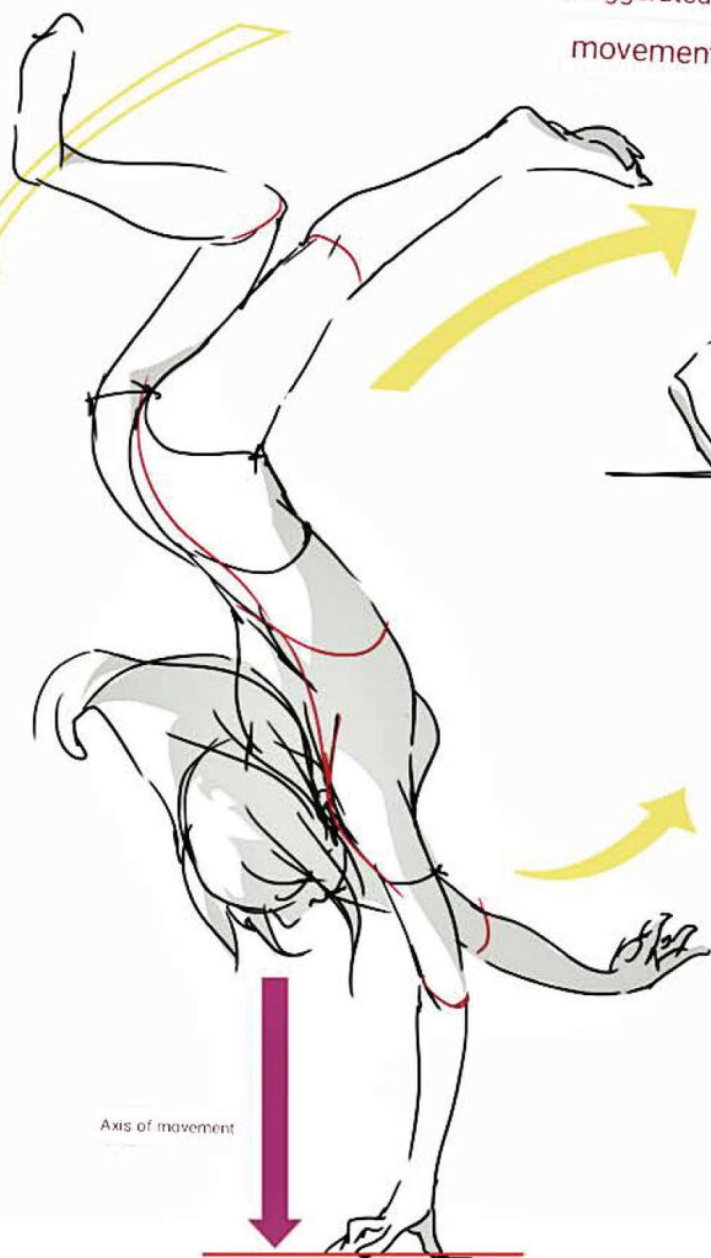
## Imagine and draw big movements

Above is the deformation of the running movement. Imagine a pose that stretches your body to the limit while thinking about the flow of movement. Below is a deformation of movement that is not often seen in reality, but you can bring out reality by considering the balance. Imagine (delusion) various movements on a daily basis.



Draw the maximum rotation of your body to express exaggerated movements.

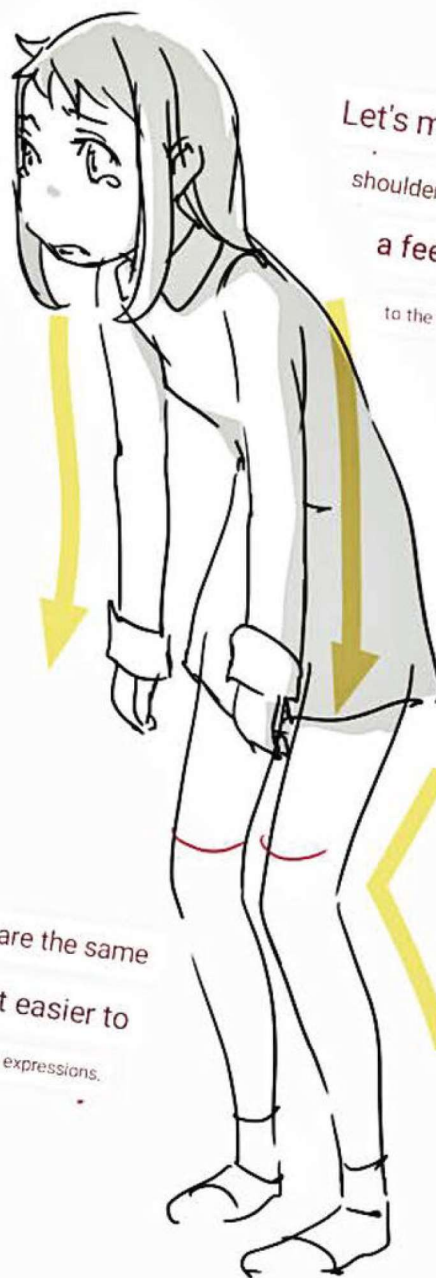
In this reality, I can only imagine expressions that are unlikely. In that case, balance becomes very important. Be aware that if the balance is poor, the reality will be lost.



Axis of movement

As an application, let's look at an example that exaggerates emotions rather than movements. Imagine being shocked and depressed by an unexpected situation. Above is a face that seems to cry with its shoulders dropped, and a common expression of depression. Although it is a classic, it has an easy-to-understand and easy-to-use look. On the other hand, the bottom is an exaggerated expression with a deformed expression. The emotions are exposed and the expression is interesting.

(General expression)



Let's make the shoulders look relaxed and give a feeling of weakness to the whole body.

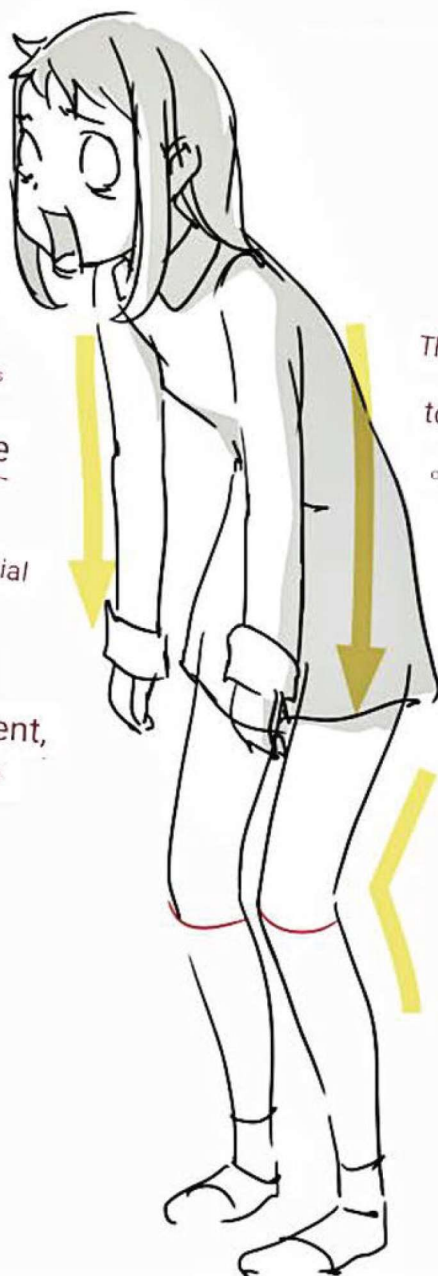
顔は。

Eh! Uh! I'll

give it a dented

expression

(Exaggerated expression)



The facial expression is

It feels like it's flying! The facial

expressions

look very different, don't you think?

The poses are the same to make it easier to compare facial expressions.



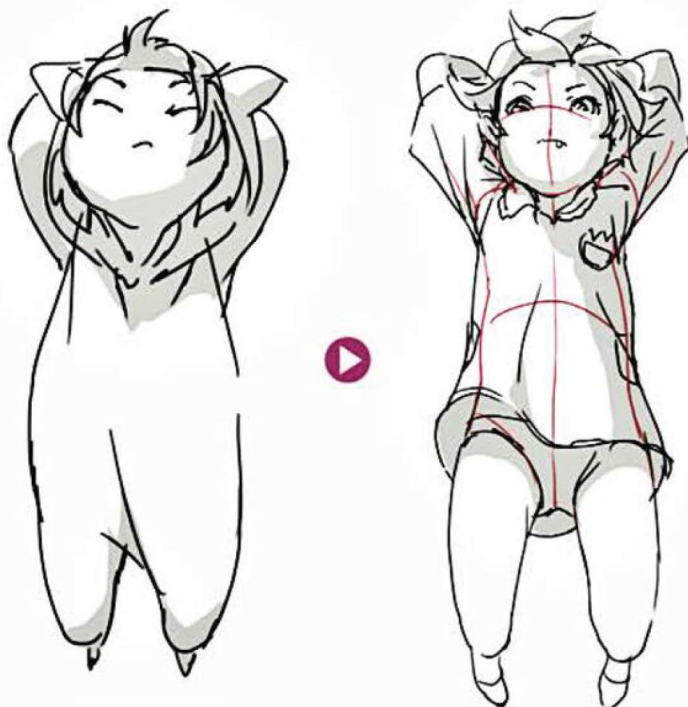
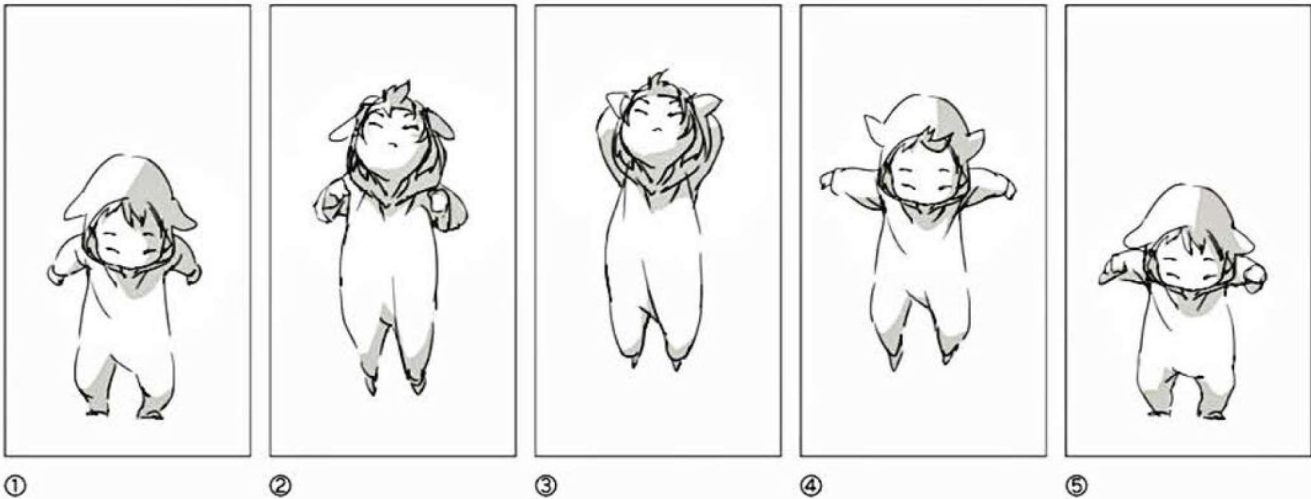
# Rule 04

## Cut out from a continuous scene and draw

Try to draw the movement of the animation

Have you ever thought, "It's a very smooth and fascinating movement" while watching an animation? Know the flow of movement drawn in the animation frame picture

That is also helpful when drawing illustrations. Think about how the movement of the animation is drawn, what it looks like when viewed in a single picture, etc.



01 I drew a jumping animation and tried to draw an illustration based on the frame picture of ③. Try to draw a moment of movement. Be aware of the natural movements of your clothes and hair.

However, let's draw a picture of a series of scenes as if you were an animator. By cutting out a series of pictures as a single picture, you can create an interesting and moving illustration

#### work 01.

#### Try drawing with reference to photos and videos

If you are a beginner, suddenly draw a continuous movement will be difficult. So, first of all, continuous photography and projection

Let's practice drawing movements by tracing the image.

First of all, I will use the photo of the jump. The jump is an action in which the arm extended forward is first crouched and at the same time it is swiftly turned backward like a pendulum to accumulate force, and then at the same time as the jump, the hand is moved upward at once to release the force. I tried to put the outline of the person, so please refer to it 02



1



2



3



1



2



3

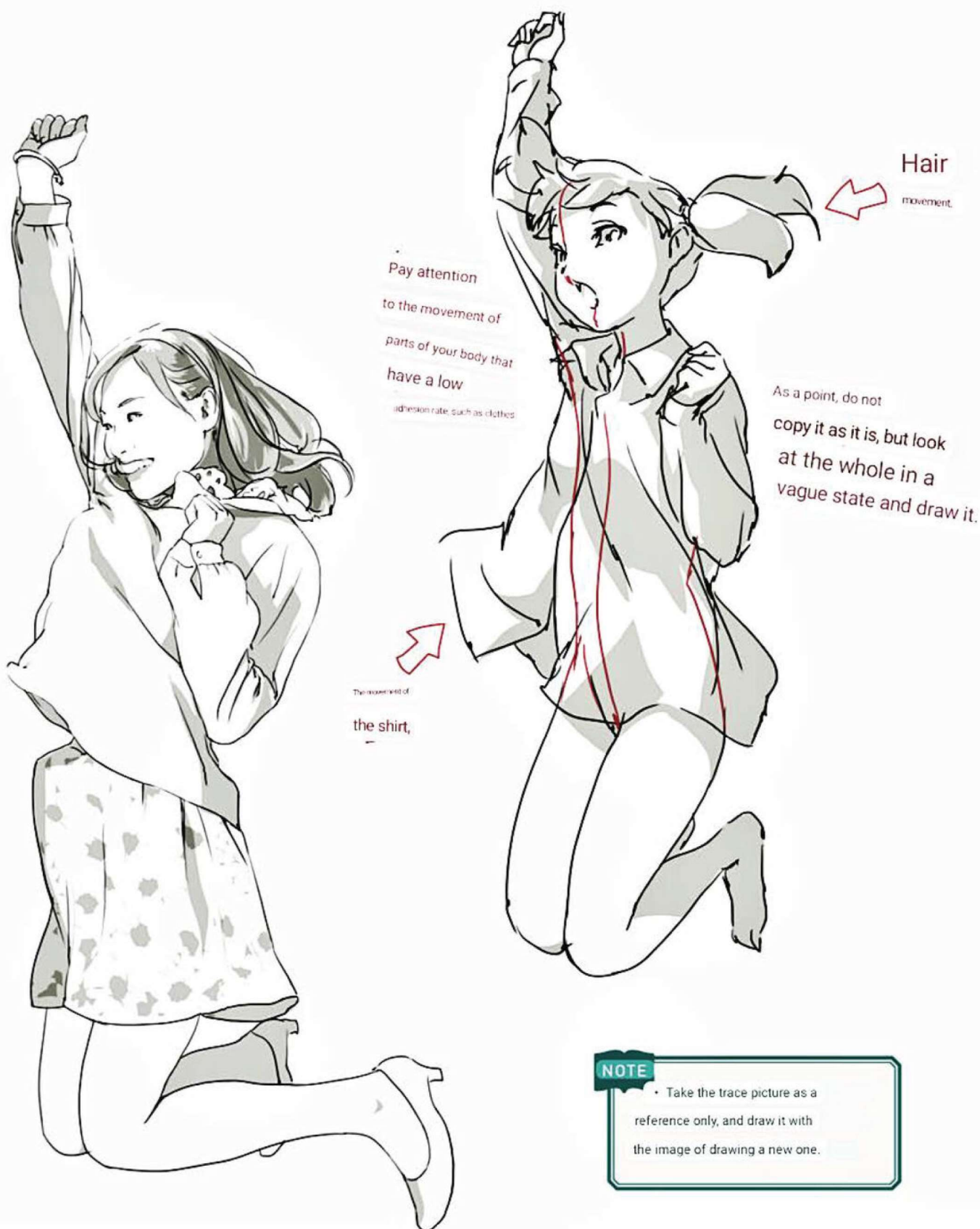
#### 02 Jump

Kate  
04

# {Make the trace picture look like an anime}

Tracing photos and live-action footage into line drawings is one of the most important techniques used in anime and manga. There are many things you can discover by tracing the shape of your body with lines, so please practice.

Here, I arranged the traced picture and redrawn it in an anime style.



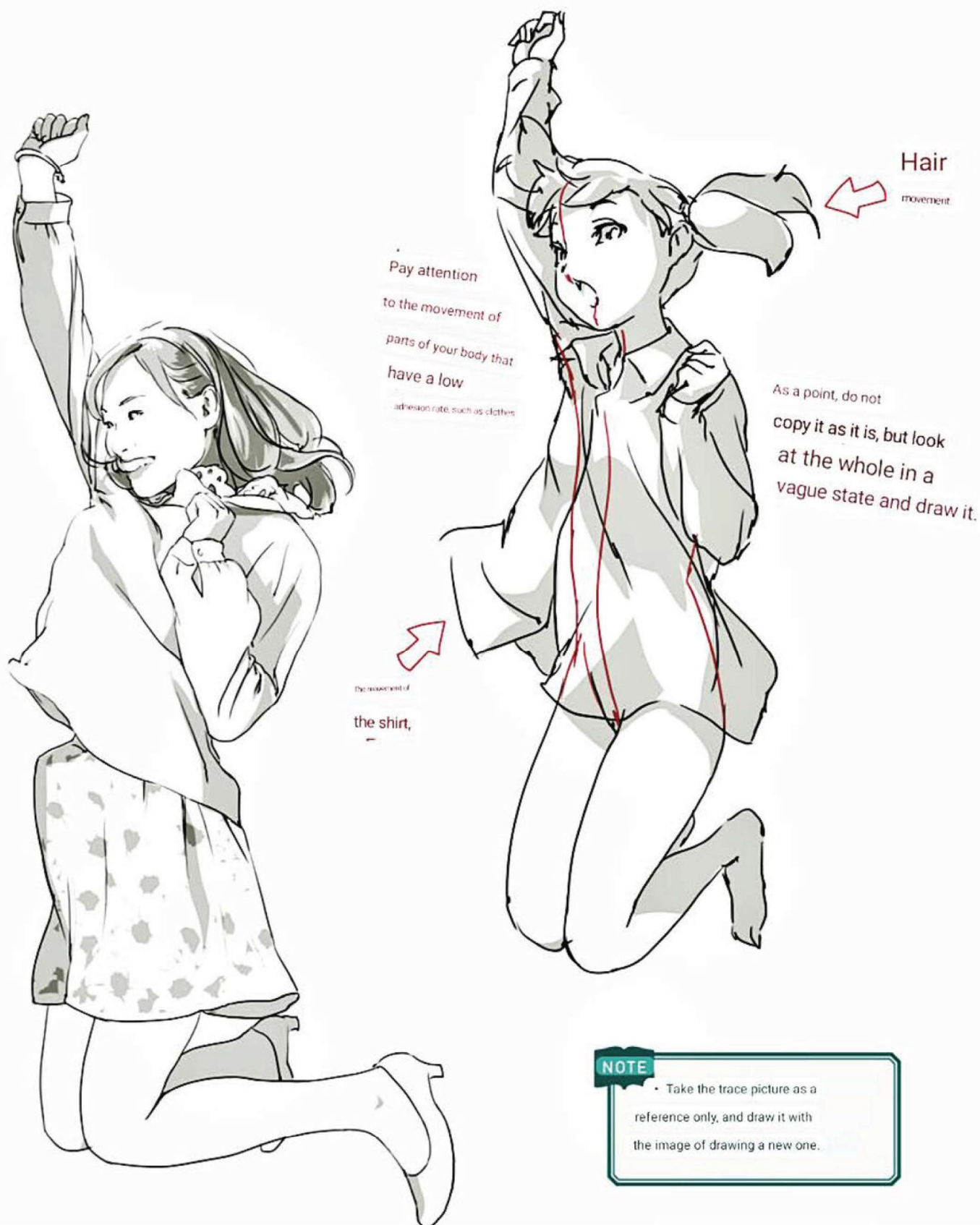


## Lesson

## {Make the trace picture look like an anime}

Tracing photos and live-action footage into line drawings is one of the most important techniques used in anime and manga. There are many things you can discover by tracing the shape of your body with lines, so please practice.

Here, I arranged the traced picture and redrawn it in an anime style.



Now let's create the illustration directly from the photo without tracing. It is a scene where you are trying to take something high, but raising your right hand will raise your whole body to the upper right, so let's draw a twist of your body while considering the balance.

## NOTE

When looking at the pictures, pay attention to the twist and balance of your body.



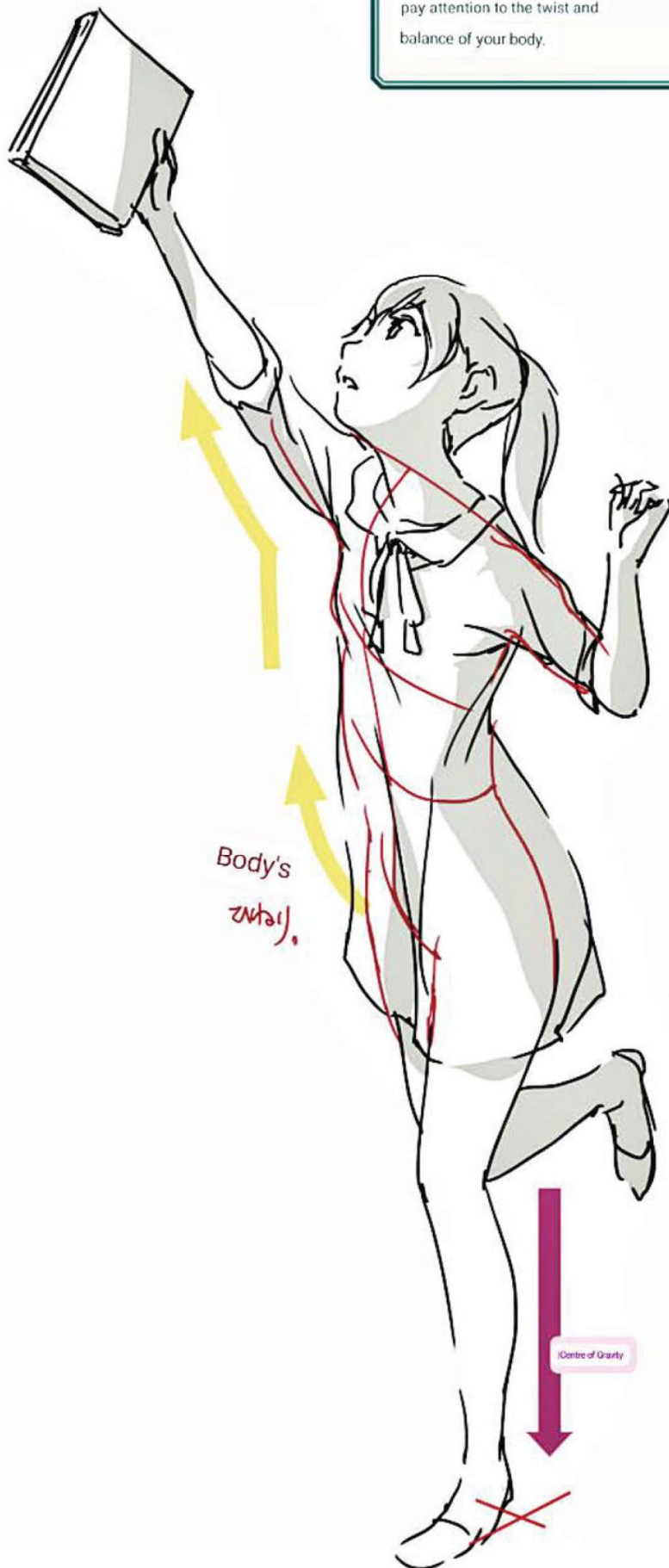
1



2



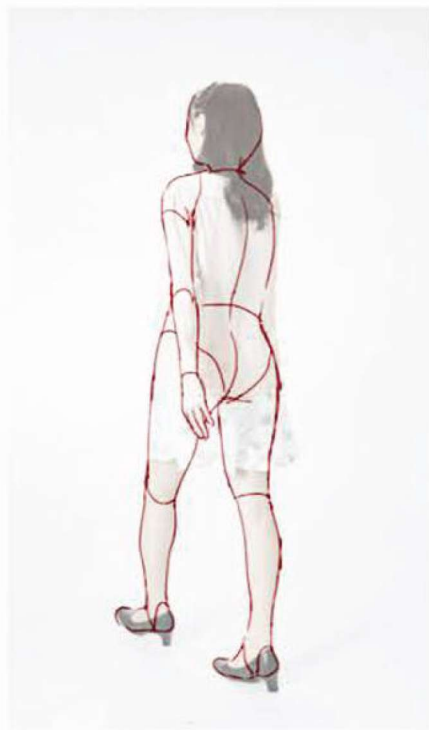
3



application

## Draw the middle of turning with reference to the photo

Here, I will use a photo that looks like it is facing. Looking at the pictures, it seems that one picture of the movement between ① and ② is missing. Therefore, I decided to draw a motion picture that was not enough. Keep in mind the flow of movement and think about the angle and shape of your body and face.



①



②



③

To turn around, turn your neck in the direction you turn around, and rotate your shoulders and hips. To understand the shape, first draw an outline of the body from the top of the photo.



①



②



③

Calculate the position of the head, the flow of the body, and the natural trajectory of the movement, and draw a picture between ① and ②. If you look side by side, you can see that the flow of movement is naturally connected.



When drawing a movement,  
you must consider  
the order  
and adjustment of  
the movement when  
turning around.

For example, As  
a flow of movement, there  
is a movement of the red pen before  
the movement that is being finished.  
In this way, it is  
necessary to draw the flow of  
movement by the mechanism of the body by  
looking at the movement back and forth.



First is

the face.



At this time,  
the mouth is  
still visible below.

It moves from eyes  
to neck to shoulders.



2

It's about  
the height of  
your eyes.

It's becoming  
an ant  
little by little.

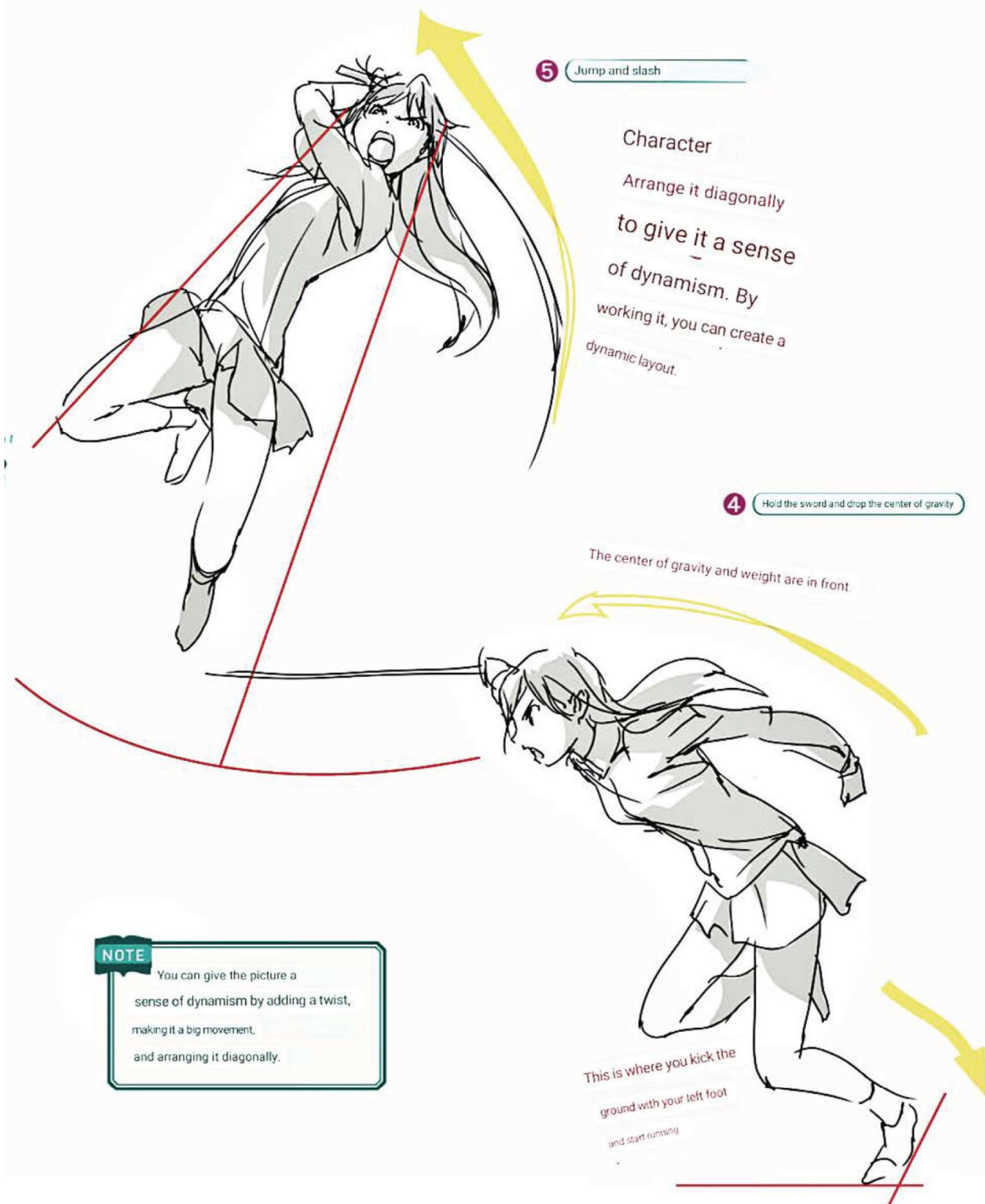


3

You can see the  
upper part of the mouth

# {Draw a continuous pose}

In animation, I draw innumerable videos, but there are many attractive frames in them. Let's choose a cool pose with movement from a series of scenes and draw it. In the example, it is a series of movements from the right page to ① ~ ⑤.





1 Start running

Let's draw a dynamic movement with a twist on the body. Think a little momentum!

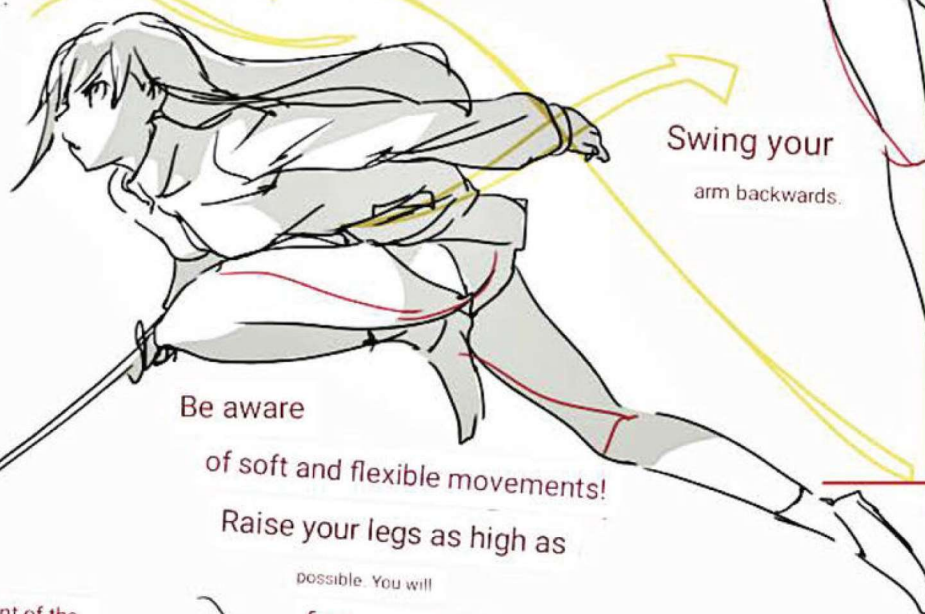


if the hands and feet are reversed, the balance will be better.

2 Jump forward

Flow of movement!

Flow to your hair!



Swing your arm backwards.

Be aware of soft and flexible movements! Raise your legs as high as possible. You will feel a sense of dynamism.

The movement of the hair begins around the back of the ear.



3 Hold while running

Twist your hips to swing the blade up.

With a twist in the opposite direction of the legs you put out, you can use them in a well balanced manner.

Where

04



Rule **05**

# Draw the flow of movement with physical expression

## Physical representation of anime

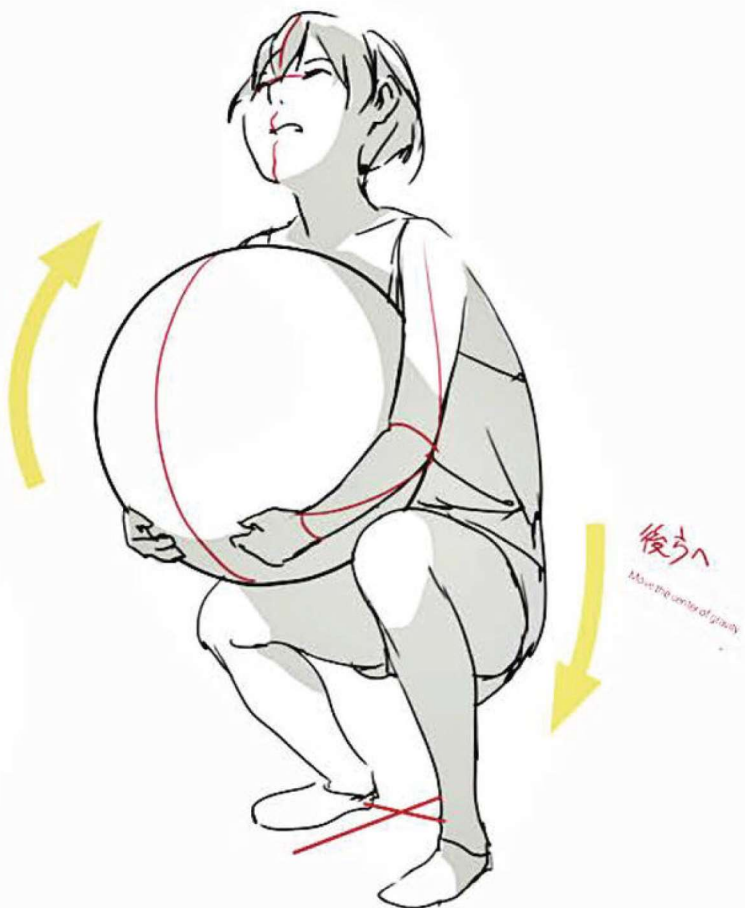
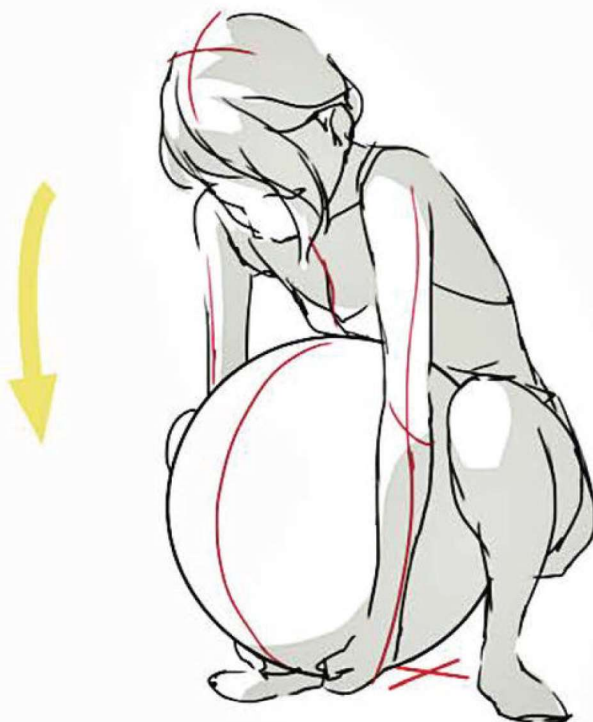
So-called physical phenomena include a wide range of fields, from basic ones such as speed, weight, and gravitational force to rain, wind, and light. In animations and paintings, such phenomena can be depicted supernaturally / unrealistically, for example, flying in the sky or carrying something extremely heavy.

However, if such expressions are not deformed based on actual movements, they are persuaded to lack reality.

It will be a powerless expression. First of all, it is important to thoroughly learn the basic physical expressions.

## Pay attention to the flow of physical expressions

When drawing a physical representation, it is necessary to understand that "movement has a flow". And it should be expressed depending on which part of the flow is cut out and drawn



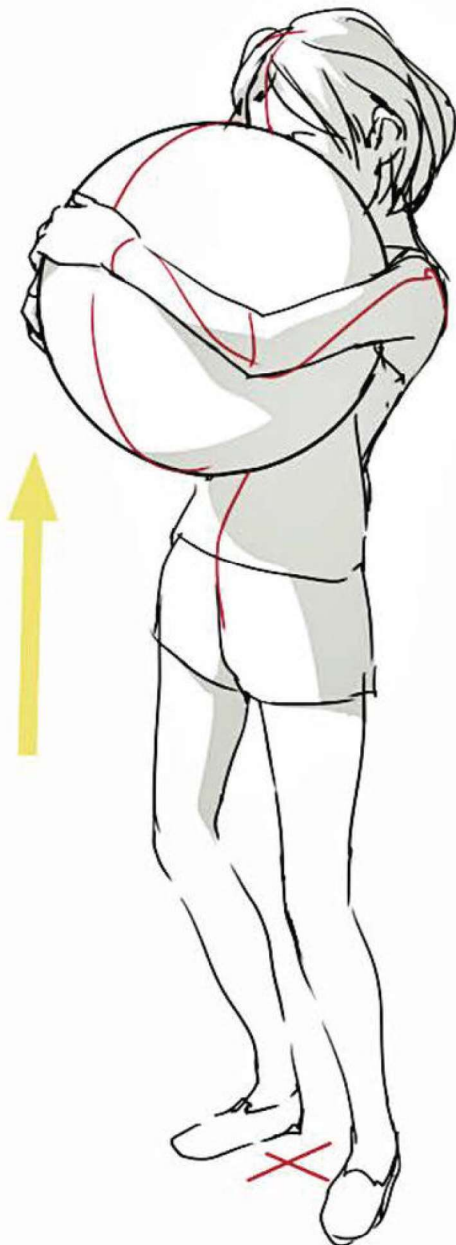
It will change a lot. For example, consider the action of lifting a heavy object. The operation of lifting a heavy object can be roughly divided into the following three types.

#### ① Bending and holding

Bend over and sit down to hold something  
This is the first action to raise 201

#### ② Operation to stabilize the center of gravity

Lift things up and move the center of gravity backwards,

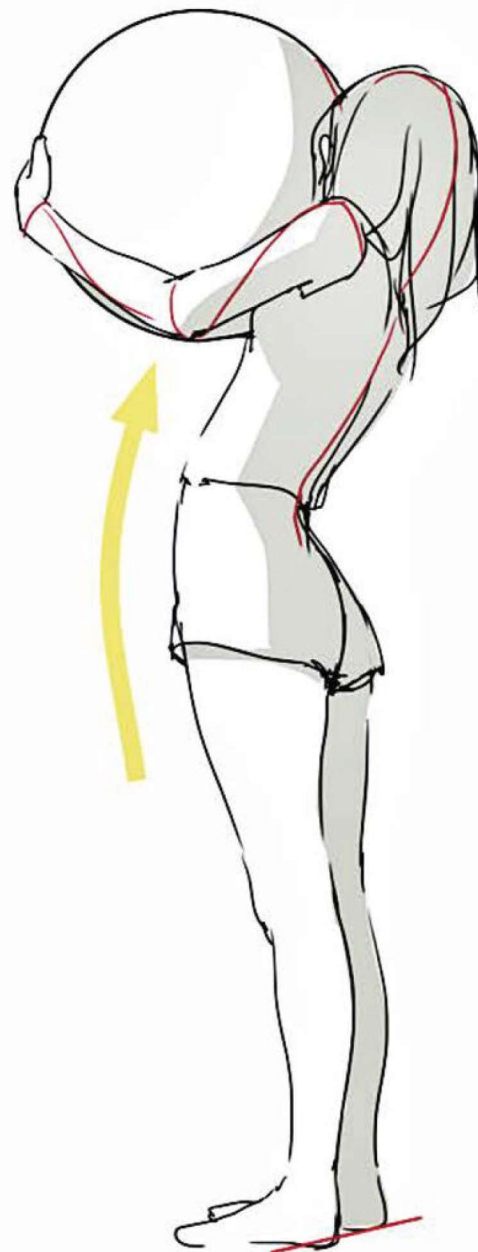


Stabilizes the position of the body 02

#### ③ Lifting and holding

Lift things up and move the center of gravity backwards,  
Stabilizes the position of the body 03

There is such a flow in the action of lifting things.  
The basic pose is determined by considering which of the actions ① to ③ is suitable for the scene you want to draw, leading to more flexible ideas and expanding the range of expression.



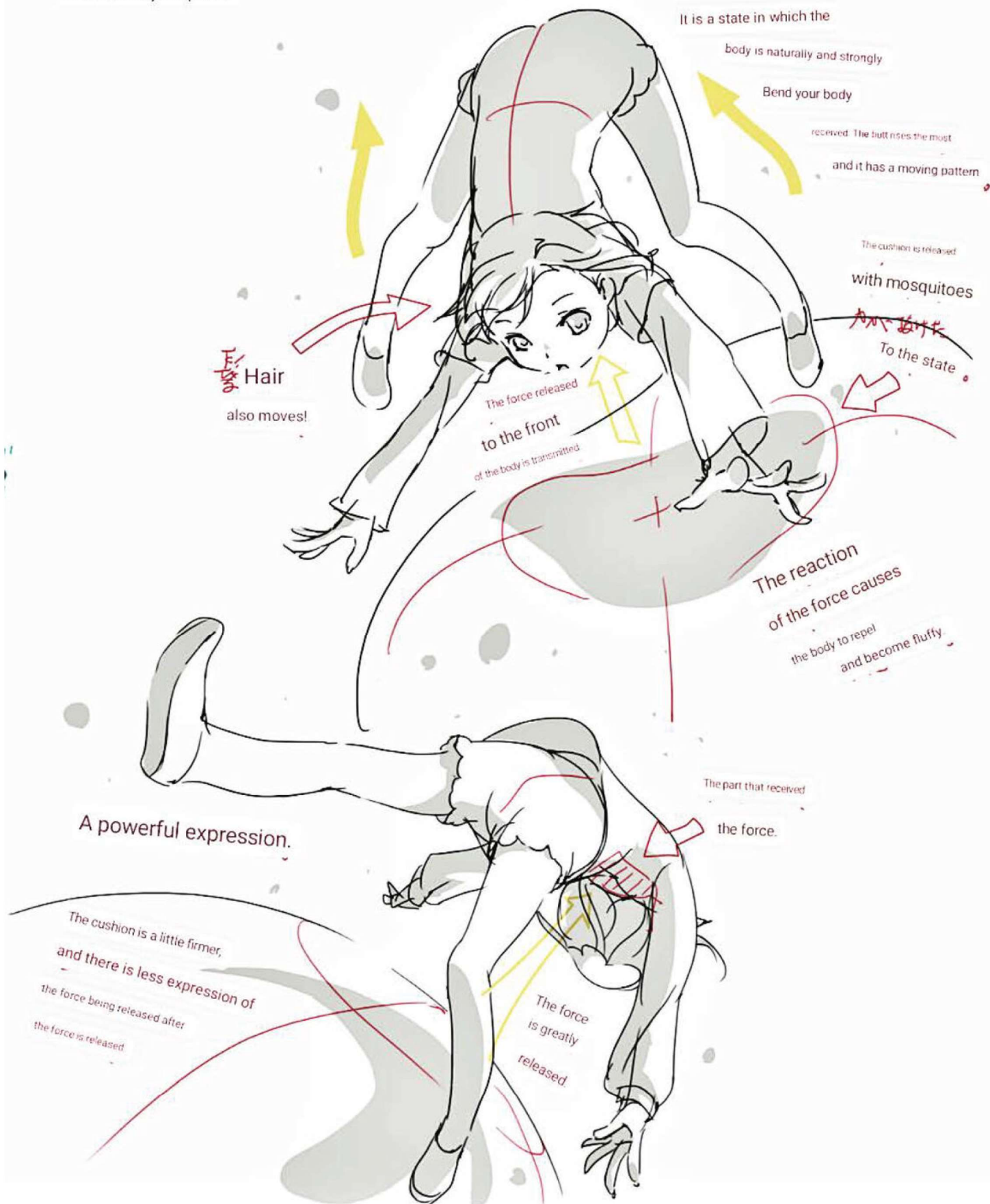
Kate  
05

• Once you have the basic expressions, think about other expressions.  
If you look at it from different angles like this, the same movement will be expressed in a different way.

# Lesson

## {Thinking about momentum}

It is a deformed expression that looks like it bounces on something like a big cushion. The cushion sinks due to the weight of the character and accumulates force by recoil. Let's think about the momentum and the impact on the body of the character that is blown by that power.





Let's express with  
movement such as legs.

It is in a  
state of receiving  
force on the back.

The part where  
O is added from the  
outside

The part that received the force.

• Power is  
transmitted to the body  
and the limbs are  
spread out.

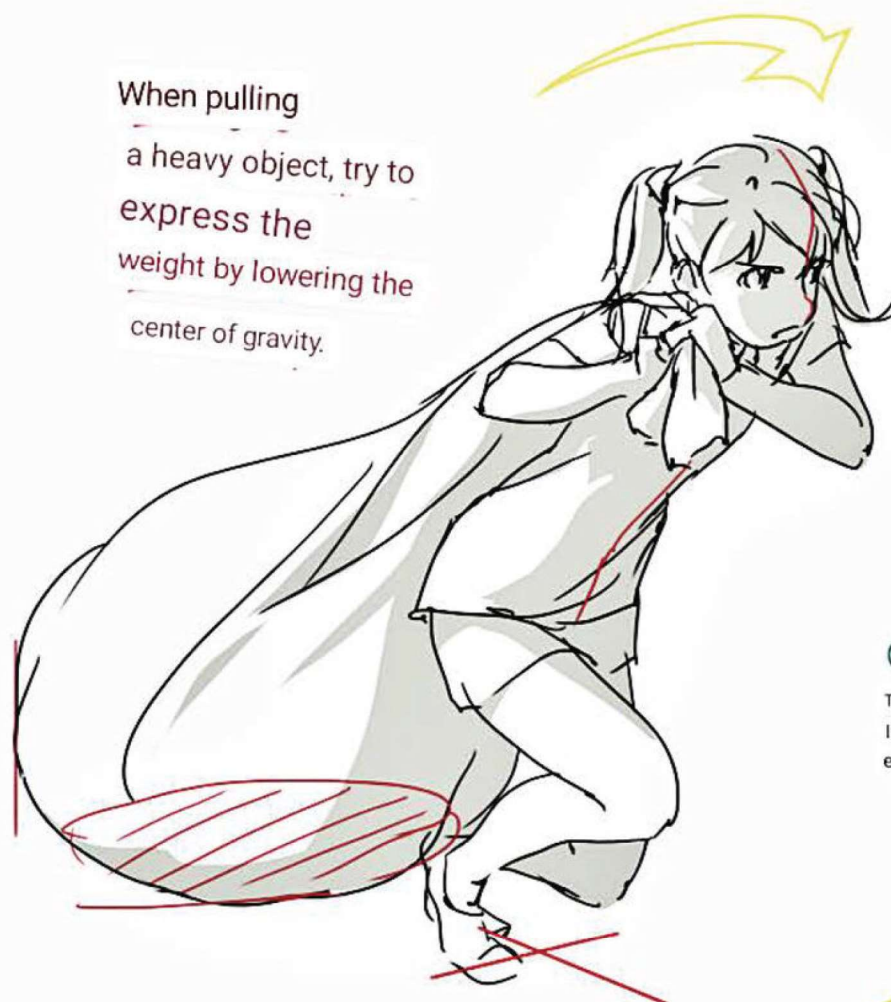
The cushion  
is firm.

kata  
05

# {How to pull a heavy object}

On the earth, we feel the weight due to gravity, but there are various ways to express it even with the same weight. Let's see the difference between the two types of pulling heavy objects.

When pulling  
a heavy object, try to  
express the  
weight by lowering the  
center of gravity.



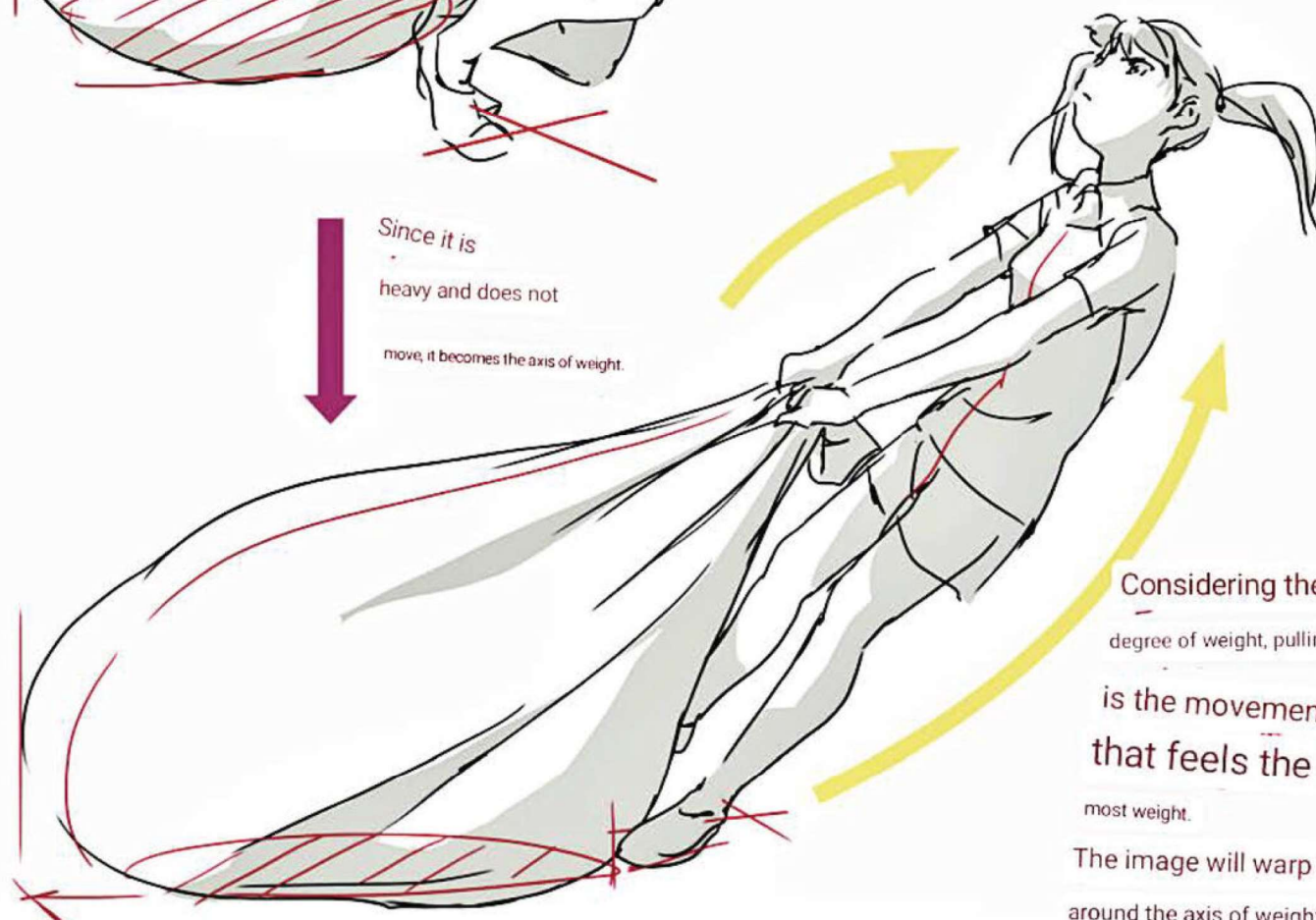
(Pull like a sword)

I'm pulling a heavy object on my back, but it's too heavy to move forward. I lean forward and pull with all my strength. The weight is emphasized by lowering the waist.

( Pull and pull)

This is pulled in the form of pulling it to your hand. It's so heavy that it doesn't seem to be a big deal even if you stretch it all over your body.

Since it is  
heavy and does not  
move, it becomes the axis of weight.



Considering the  
degree of weight, pulling

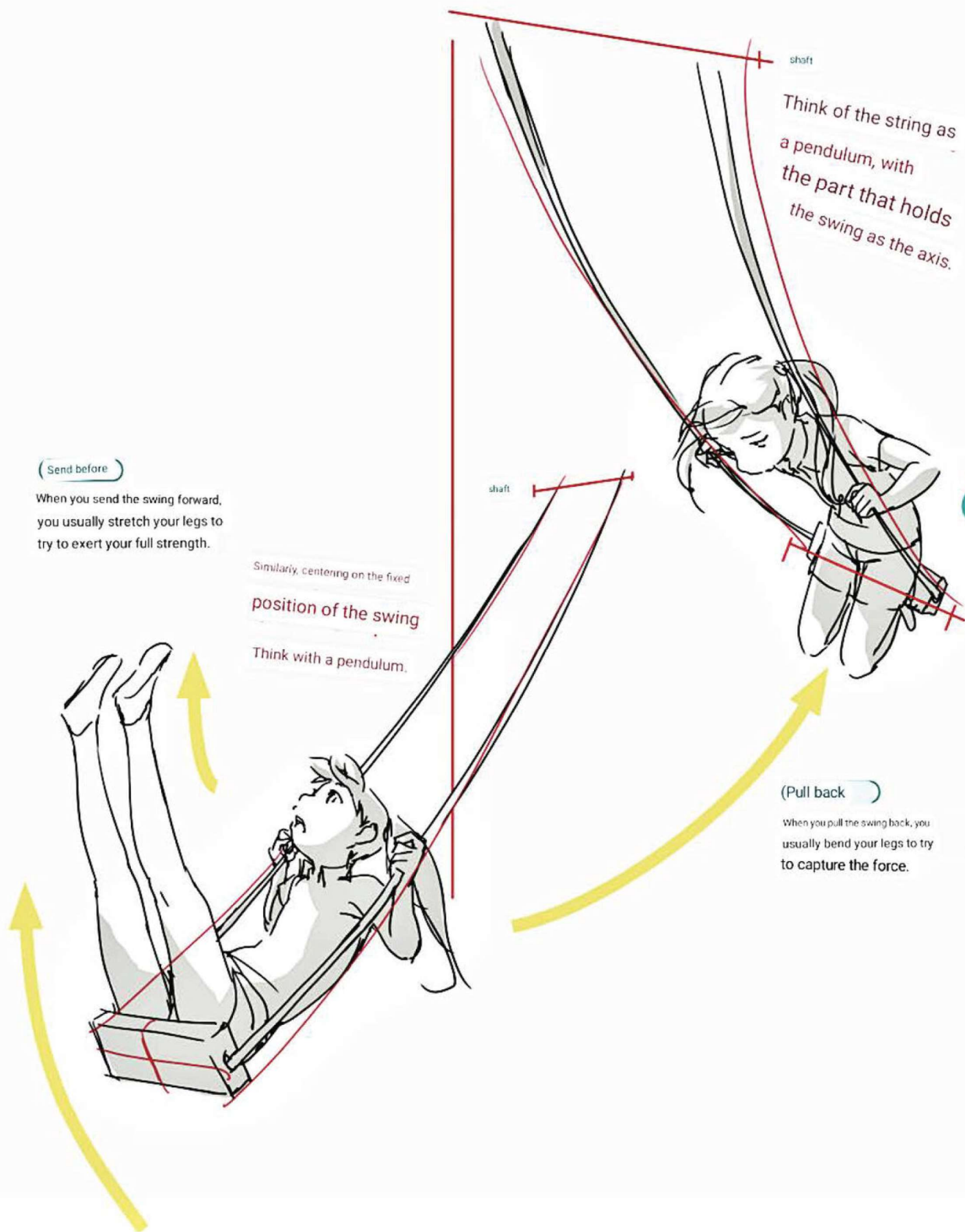
is the movement  
that feels the  
most weight.

The image will warp  
around the axis of weight.



# {How to ride a swing}

The swing expresses the swaying movement of moving back and forth around the contact point of the string. The point is how to express the movement of swinging on a swing. Think about how you can draw the movement in the easiest way.





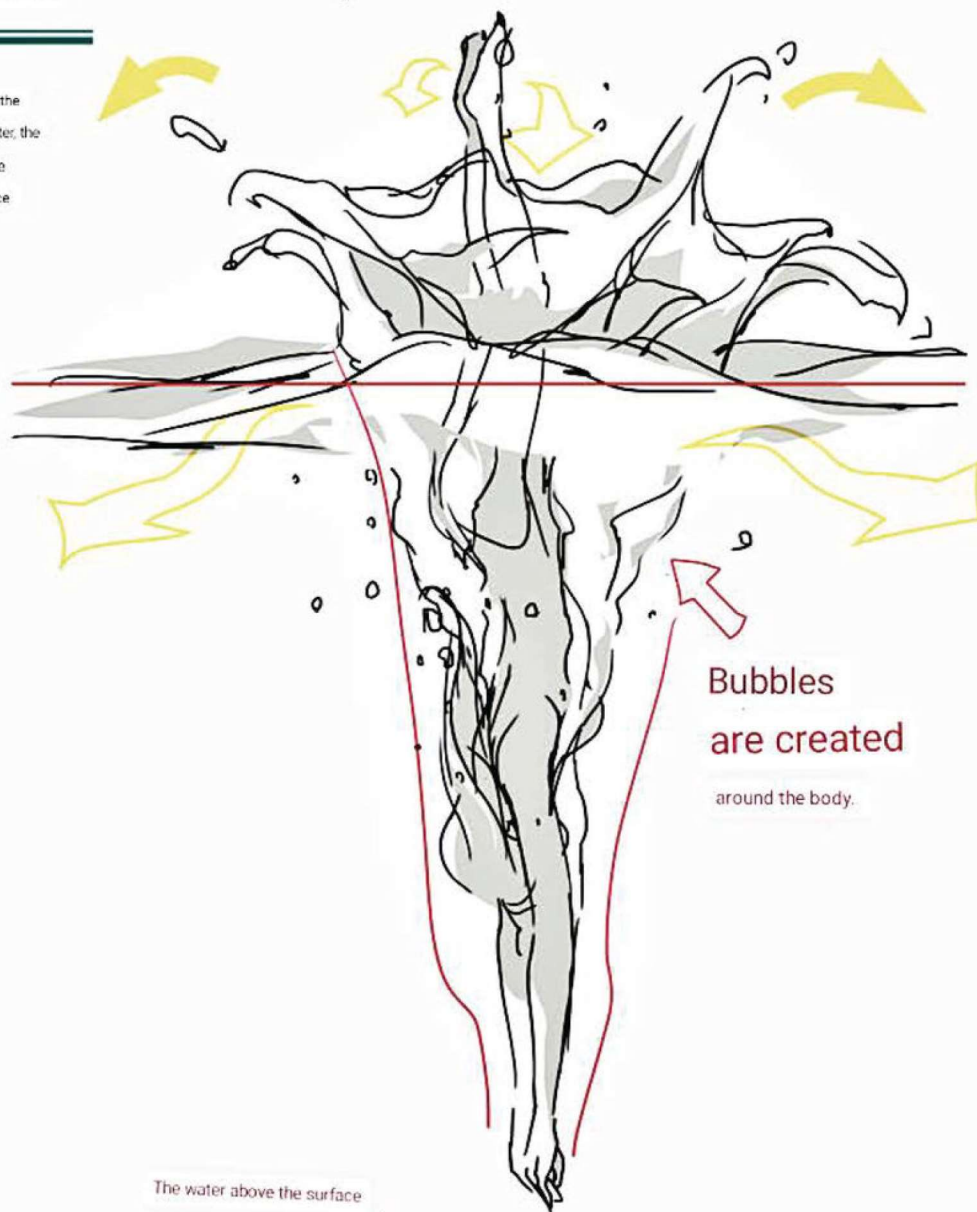
application

Think of the water column

\* Consider how to draw a water column when you jump into the water. Depending on the size of the contact patch with water, the size of the water column on the water surface and the appearance in the water will differ. Let's draw the difference

(Fall vertically)

When it falls vertically from the head like a dive, the contact patch with water becomes smaller. Since the water column is small and the damage to the water is small, the effect on the lateral circumference is small, but the depth of the moguri is large.



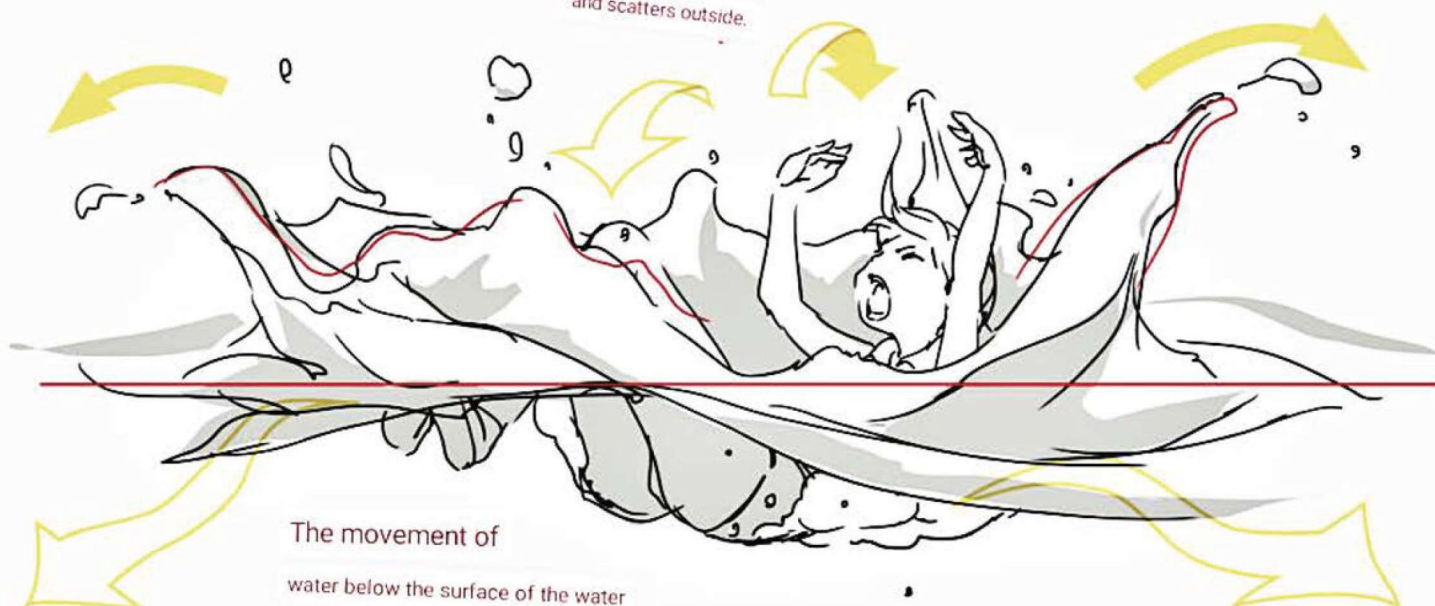
Bubbles  
are created

around the body.

(Falls horizontally)

When it falls horizontally and lands on a large area, it creates a higher water column, but the depth of the moguri is smaller.

The water above the surface  
of the water sinks where the  
character lands, rises high around it,  
and scatters outside.



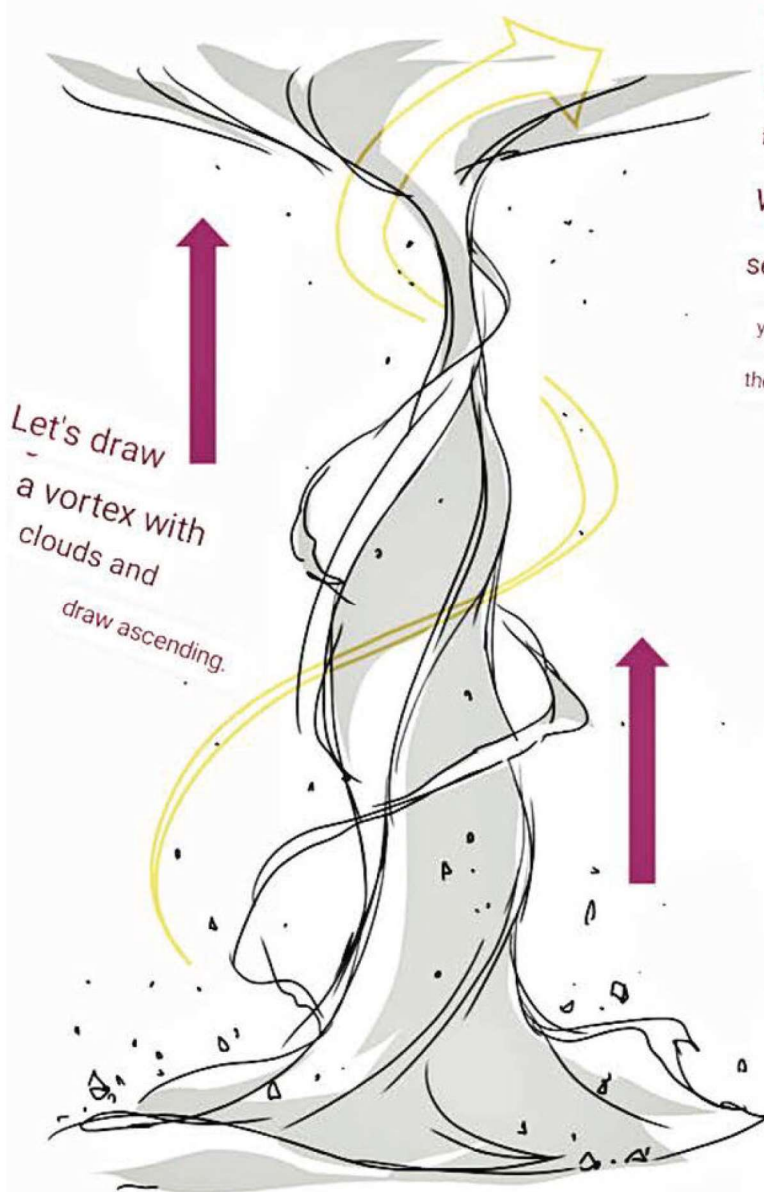
The movement of  
water below the surface of the water  
becomes ripples and spreads around.

Let's draw the wind. There are various types of wind, such as breeze, strong wind, and tornado-like wind. Here I drew a storm and a tornado.

E

## tornado

It looks like a tornado is swirling. Please refer to how the wind rotates. I also drew the place where the character is rolled up. Let's represent a vortex that winds up toward the center of the screen.

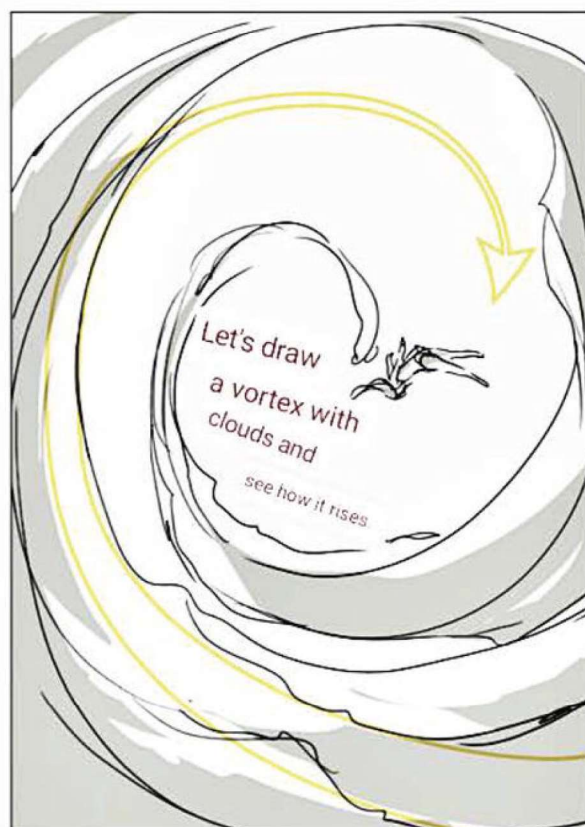


## 暴風

暴風 I drew a picture of moving forward while being pushed back inside. If the flow of the wind cannot be expressed well, it will not be powerful. Let's think about the direction of the flow.



Kubi  
05



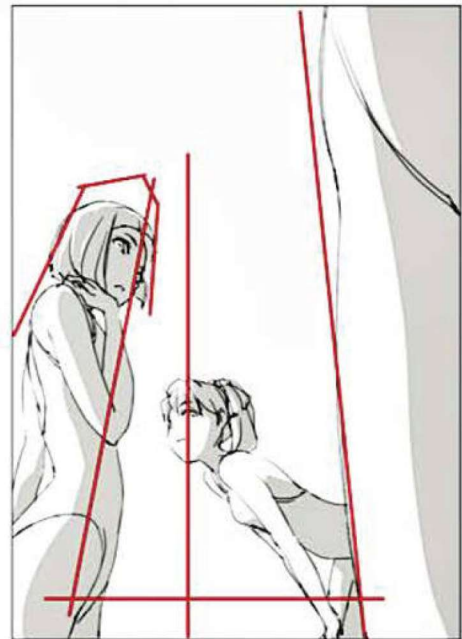
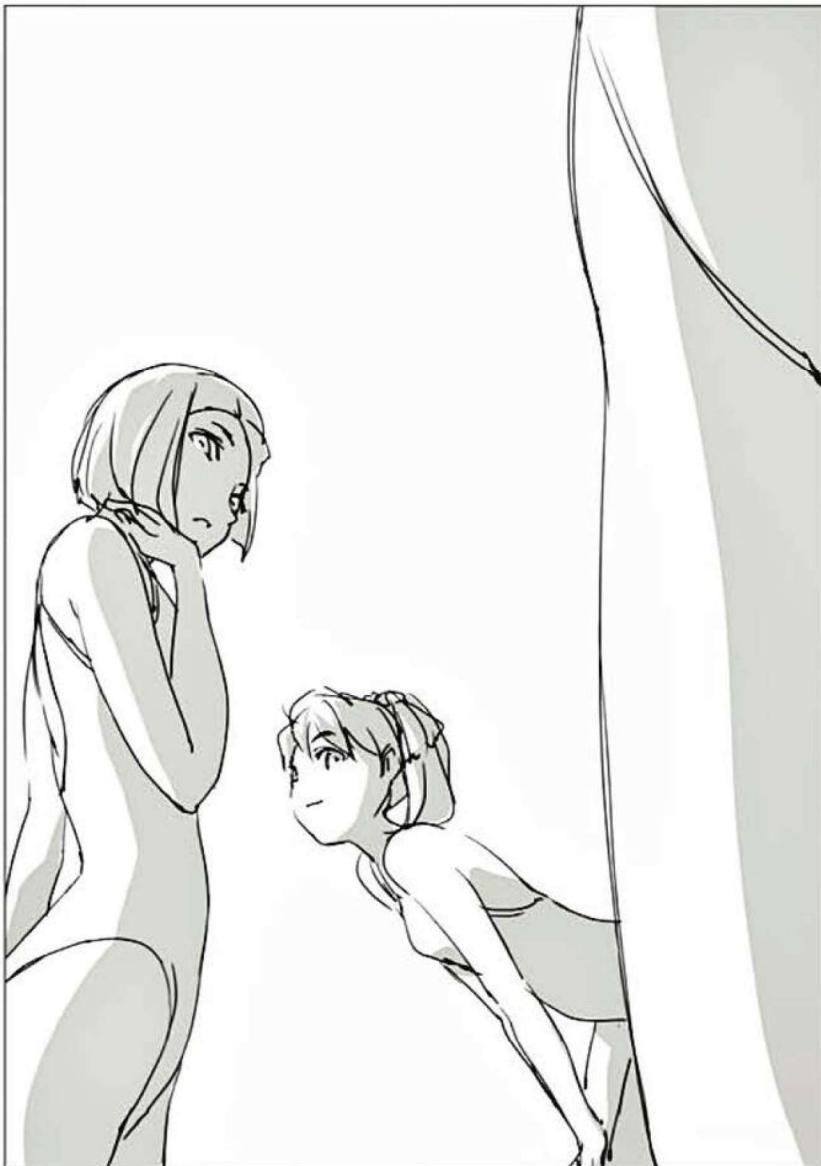


# break the perspective and draw

## Expression that breaks the berth

In video expression such as animation, it is possible to break the perspective or use an unusual perspective in order to add power and sharpness, or to clarify the position of the character or sub-character.

I have. By applying this idea of berth to illustrations, it is possible to create a more impactful and effective product.



01 When drawn in normal perspective, the girl in the foreground can only see her thighs.



## Break the berth with a tilt

Here, as an example, let's explain the perspective expression to make each character look good on the screen.

I would like to arrange the three girls in order from the front and draw with a tilt, but if I draw with a normal perspective, it will look like this 01

At this angle, the eye level of the girl in the foreground is about the height of the knee I can only see my thighs. Although it looks realistic, it will be a work that lacks impact.

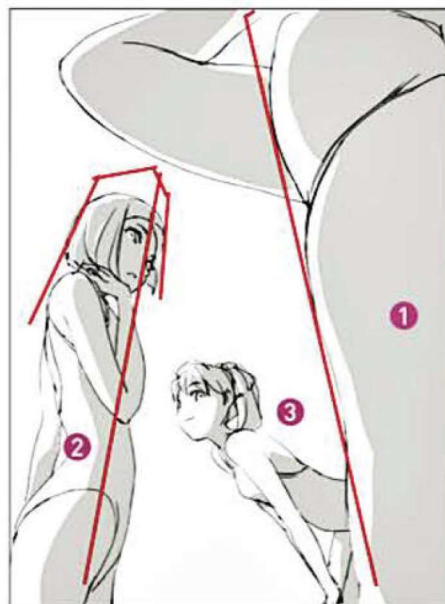
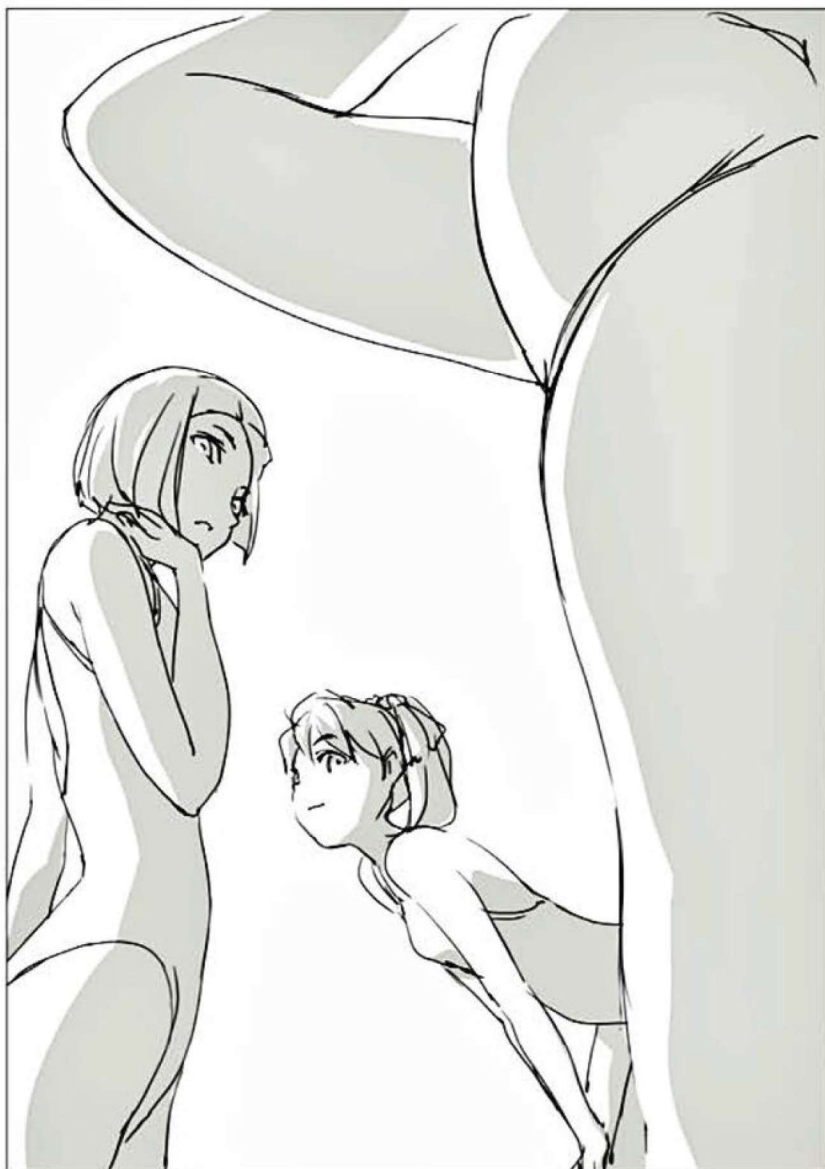
So, I drew the perspective a little bit so that I could see the girl's chest in the foreground. The other two haven't changed, but the composition has become more aesthetically pleasing. The explanation of the overall composition is as follows.

This is Ri.

(1) The girl in the foreground wants to put in lower milk, so I assume that she is standing a little lower than the ground and draw with the eye level as the area.

\* ② The girl in the middle position is set at an angle that allows you to understand the shape of the female body most.

③ The girl in the center is the main character, so I'm looking at the center. In addition, the two girls in the foreground are shaped to surround the frame of the frame so that the girl in the center can gaze at them.



Where  
06

02 I broke the perspective a little so that I could see the upper body of the girl in the foreground.

## Smash Perth with a phone

Let's look at another example. This is the arrangement when you see the three characters in Fukun. If you draw with a normal berth, the characters behind will be

hidden 03 So, I thought about it on the semicircular

ground 04 When you can see that each character is arranged without hiding while giving depth think.

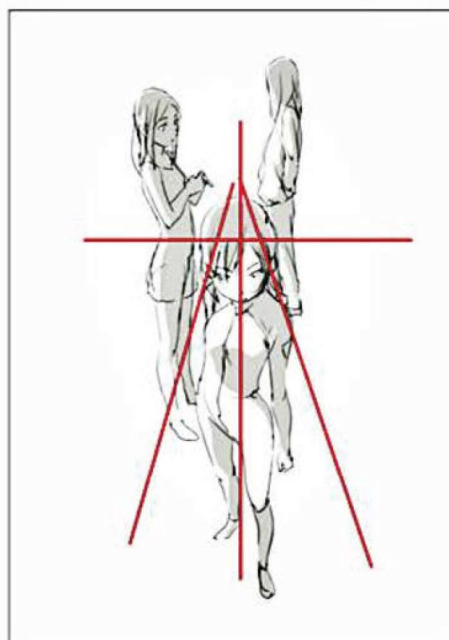
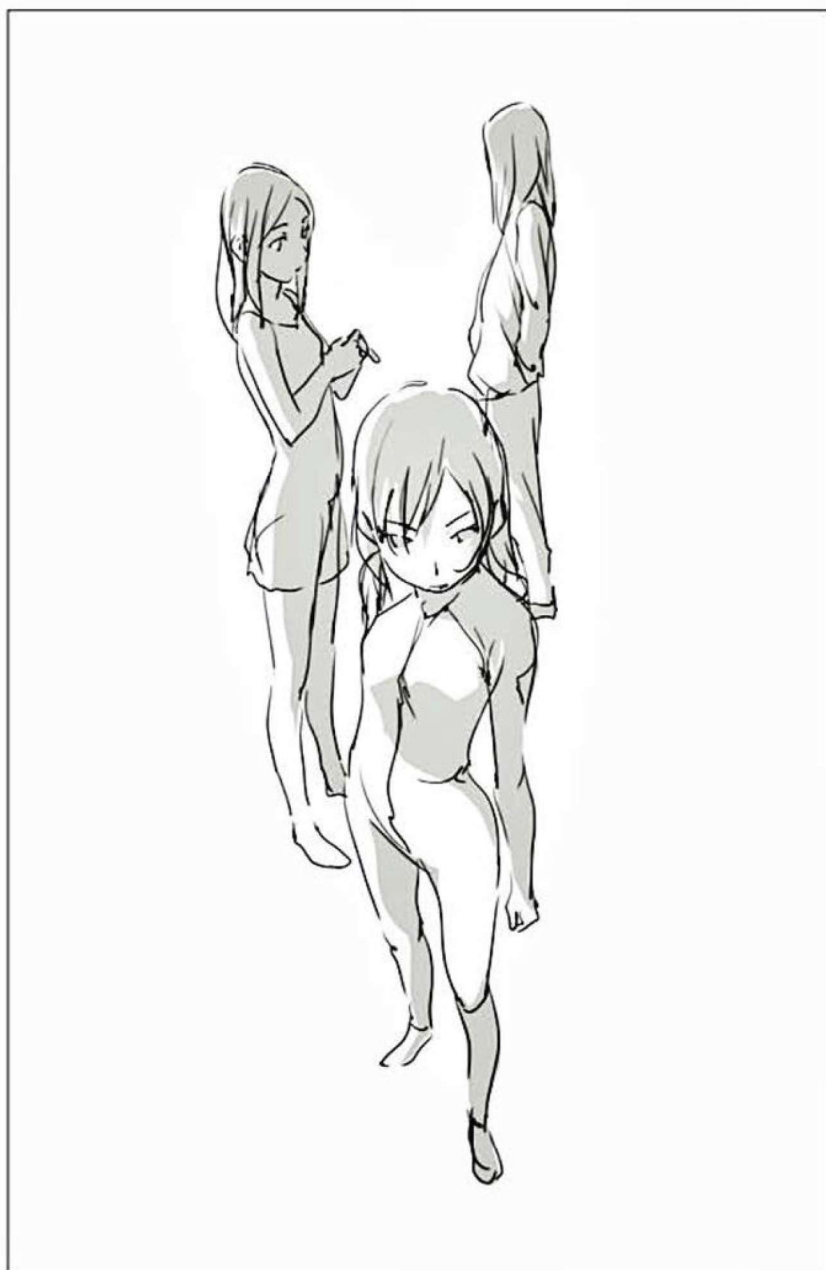
Let's explain in detail.

① It is a girl who plays the leading role. It is placed in the center of the left and right sides of the screen, in front of you, to make it stand out most. The other two characters spread out in a fan shape to give depth

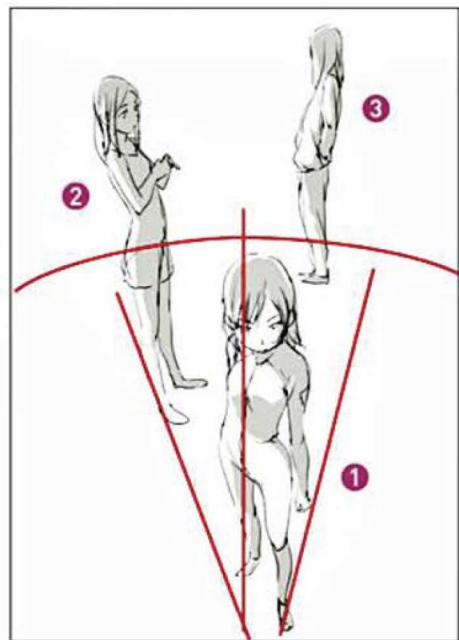
(2) The degree of fukan is loosened a little more than the girl in (1) to make the eye level closer to the eyes, eliminating the discomfort of the angled ground.

③ The girl at the back is placed with the eye level raised so that she can see everything, and the position is considered so that the depth can be seen.

By drawing in this way, you can create a work with a sense of depth while showing all the characters.



03 In normal perspective, it is difficult to see the two people behind.



04 Adjusted the perspective so that each character can be seen easily.

## Column For those who want to be an animator

Let's practice drawing in analog instead of digital drawing. Since the job of animator is to draw a picture on paper with a pencil, the expression of pencil lines becomes important. At that time, leave a lot of graffiti rather than "cleanup" and "coloring". This is because submission is required in the first 草稿、stage, and the judges attach importance to graffiti (draft) that looks at the drawing power. Cleanups can erase a person's strengths. "Softness of living lines", "movement, naturalness", etc. are reduced by cleanup. The judges said, "How to capture three-dimensional things," "Expression of living characters," and "Luck of lines."

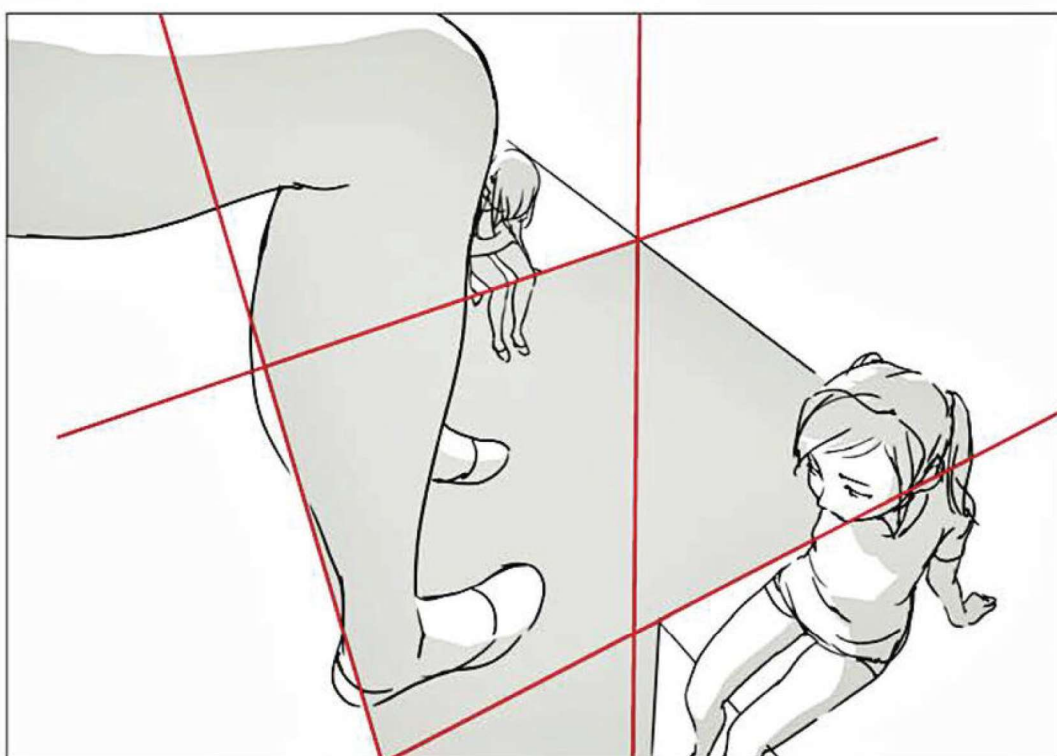
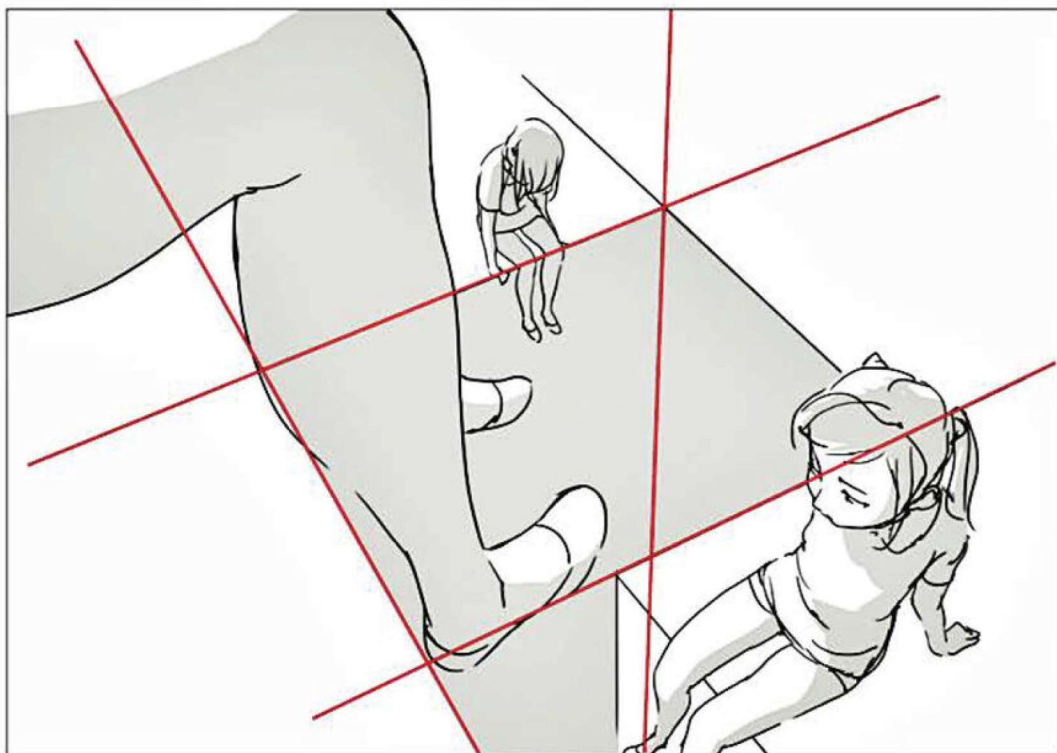
I'm watching. Everything is important, from the draft flow to the finish.

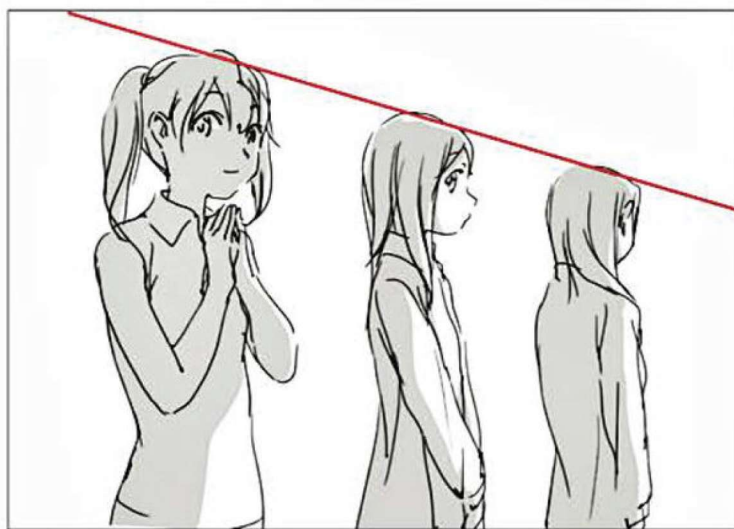
Sure, you need a work that goes to cleanup, but if you look at the lines, you can see at a glance how much the person can draw, and you can also see the habit. "Let's scribble so that you can understand your likeness and strengths". The judges are not demanding the perfect work. While working in the field, "I am premised on studying. First of all, please draw freely and freely, cherish your personality, and do your best toward your dreams."



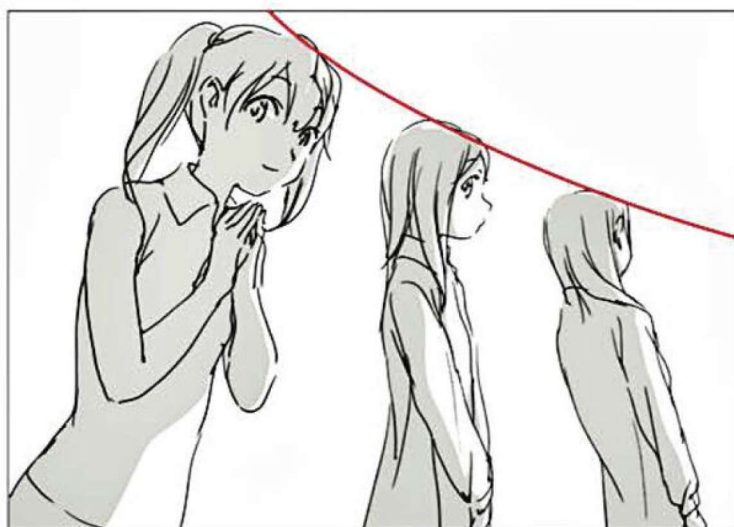
## {Crush the perspective to create a three-dimensional effect}

If the normal berth is too light and lacking in power, it is a good idea to dare to break the berth. Here, I changed the example (before), which would be flat in normal perspective, to the example (after) in which the berth line was added to give a three-dimensional effect by adding an angle. Rather than drawing the perspective line exactly, it is a drawing method that emphasizes the presence of the appearance. It's a special technique, but please try it.





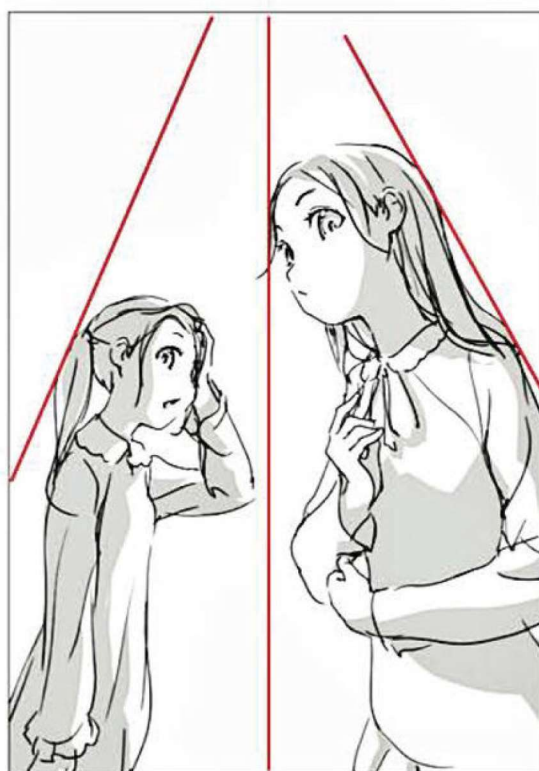
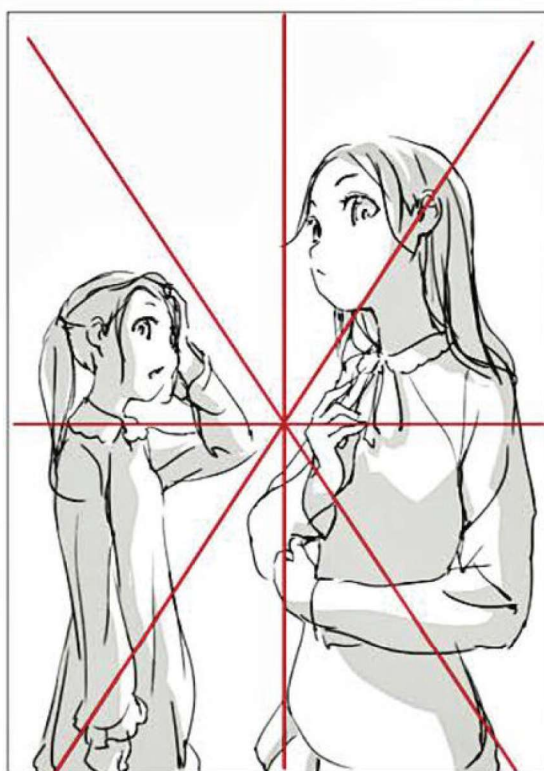
before



after

before

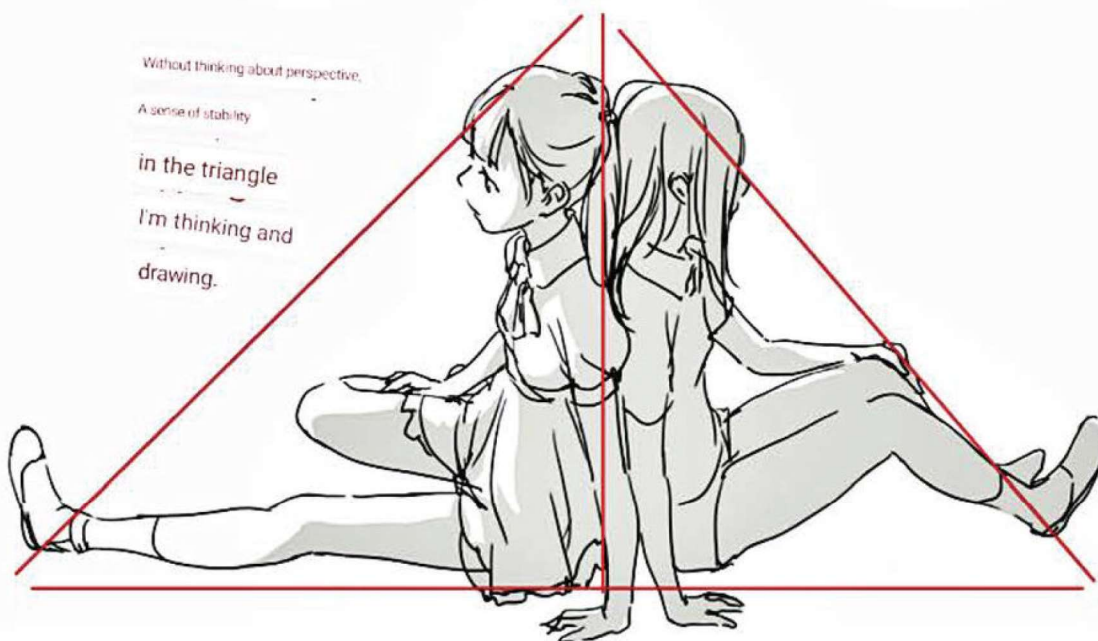
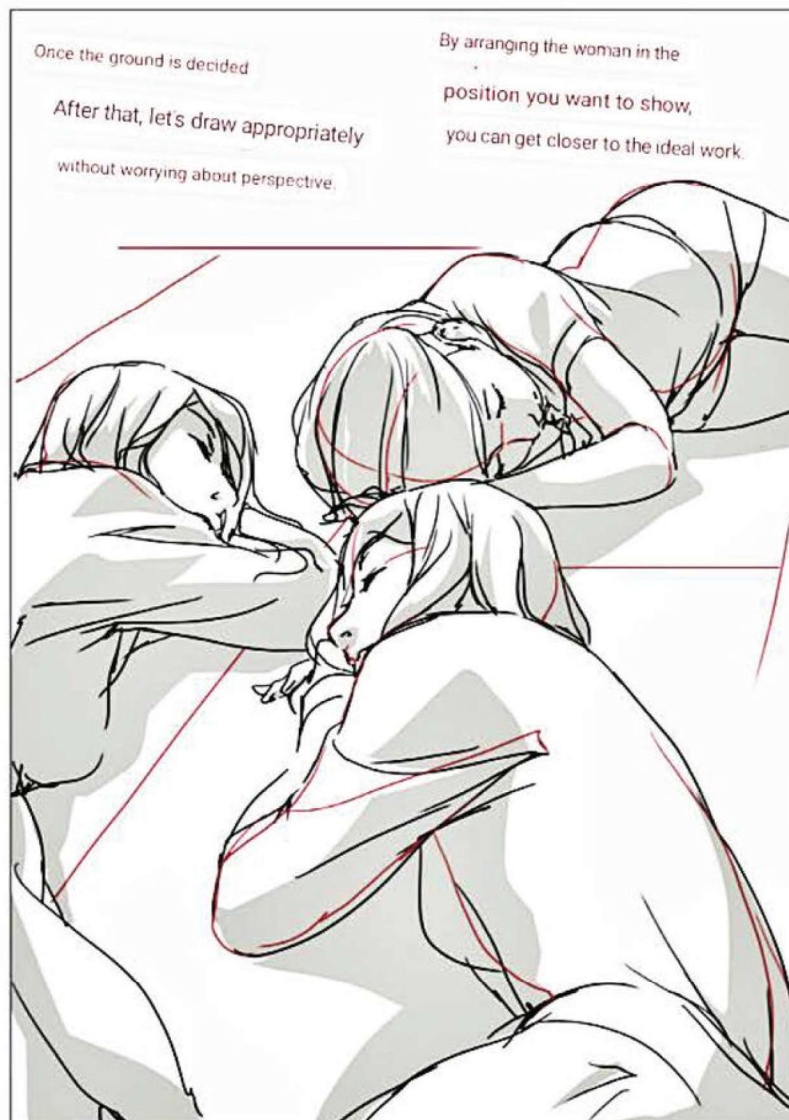
after



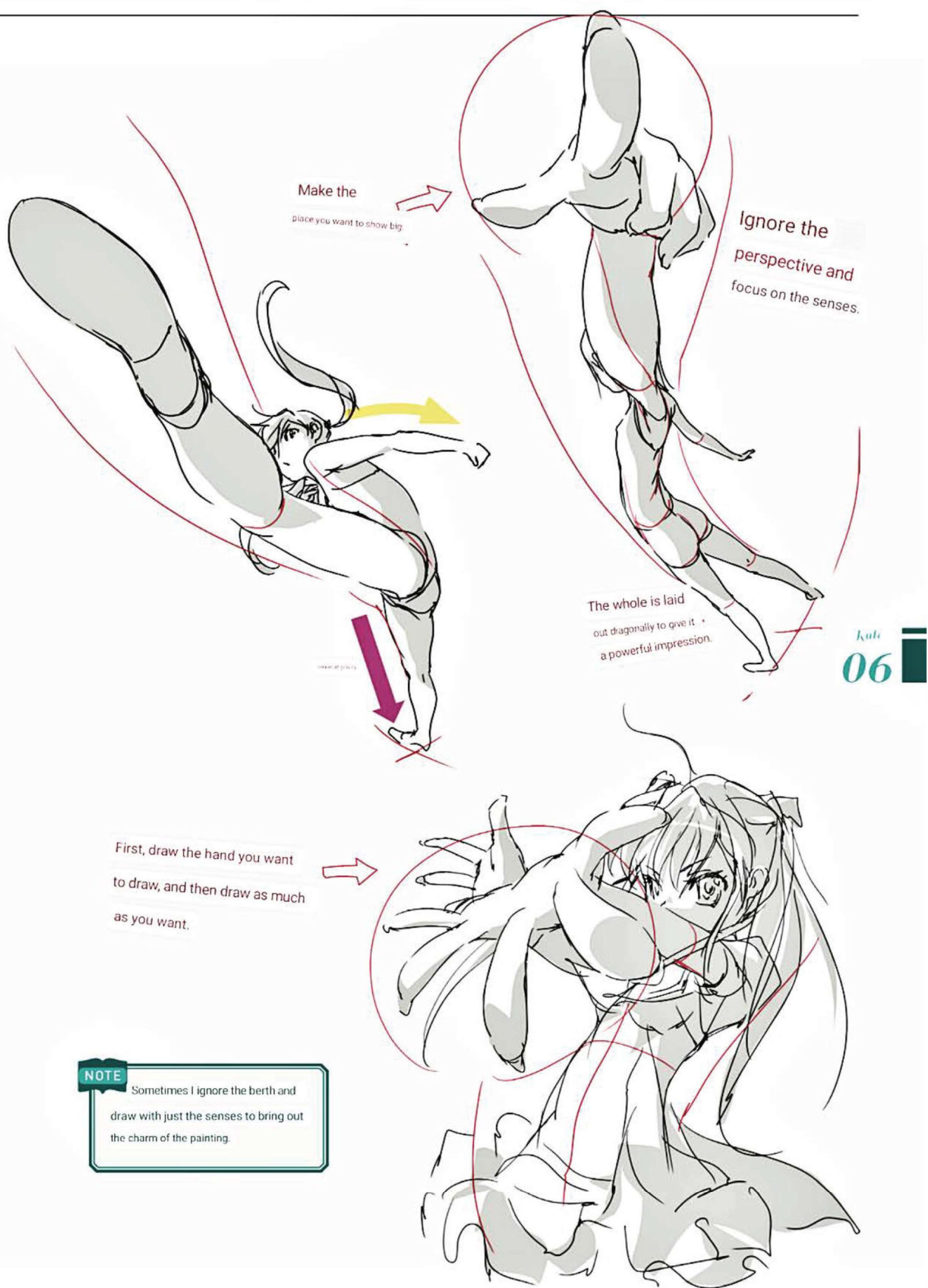


## I dare to ignore perspective and draw

The basic method is to decide the composition and layout and drop it on the berth, but there is a risk that it will lack impact or become too fit in the mold. Paintings can bring out charm and power that cannot be explained by theory. Sometimes ignore perspective and try to compose as you wish. Even if the perspective is broken, the evaluation of the picture will not be lowered as long as it is attractive.







Make the  
place you want to show big

Ignore the  
perspective and  
focus on the senses.

The whole is laid  
out diagonally to give it  
a powerful impression.

First, draw the hand you want  
to draw, and then draw as much  
as you want.

**NOTE**

Sometimes I ignore the berth and  
draw with just the senses to bring out  
the charm of the painting.

Rule **07**Powerful with wide-angle  
lens effect

## Effect of wide-angle lens

As explained in Rule 13 of Part 1, it is important to think about  
き perspective in order to add depth to the picture.

is. However, in a normal berth, only the depth line  
is considered, so it may not be pictorially powerful.



usually



Wide angle

**01** The top is the image of a normal lens, and the bottom is the image of a wide-angle lens. If you take a picture with a wide-angle lens, the picture will have a wide field of view and a deep depth.

I will. In such cases, in animations and illustrations, a method that uses a wide-angle lens-like effect to create a powerful picture with a clear perspective may be used.

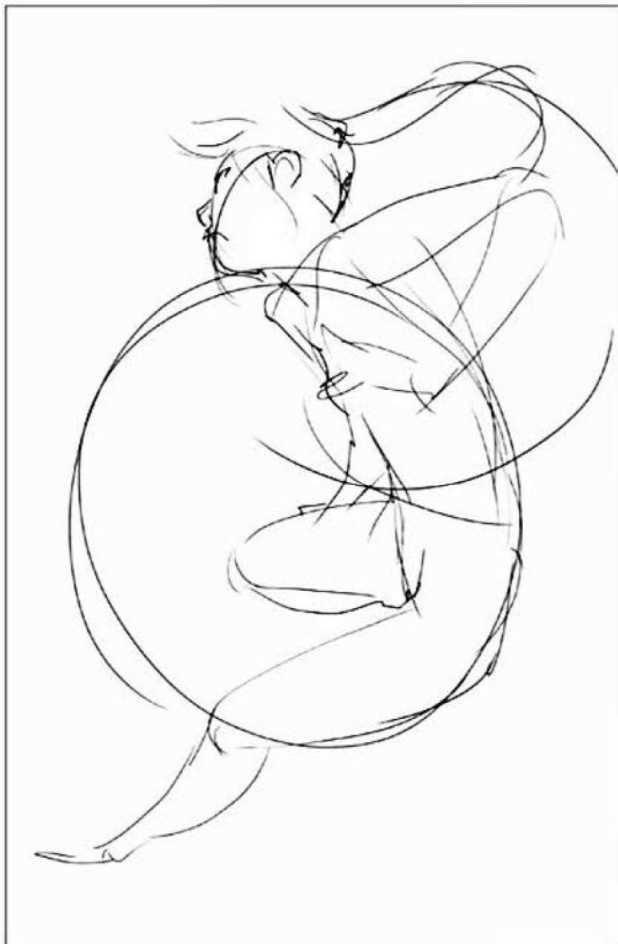
The wider the angle of the camera lens, the wider the field of view, and the more perspective is emphasized. Since the spread and depth can be expressed at the same time, the screen can be powerful. 01

## Use radial berths

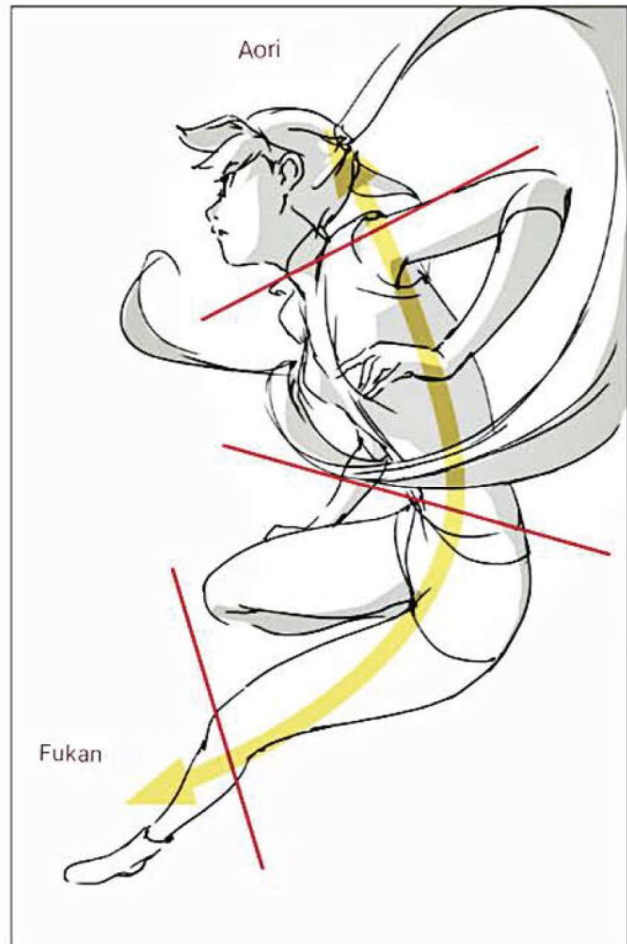
Another feature of wide-angle lenses is the frame

The point is that the image is curved from the outside. If you think of it as a distortion, it will be a negative image, but here we will introduce a method to improve the level of the picture by applying this phenomenon.

Specifically, it is a method of imagining a spherical object in the center of the screen, thinking of a radial perspective, and drawing a character according to it. The point is to use the roundness of the sphere to draw Aori and Fukan on a single picture at the same time. By doing this, you can create a powerful composition that emphasizes the depth. 02



① Draw a circle in the center and draw a sketch while thinking about the songs along the circle. At this time, draw so that the upper part is tilted and the lower part is fukan.



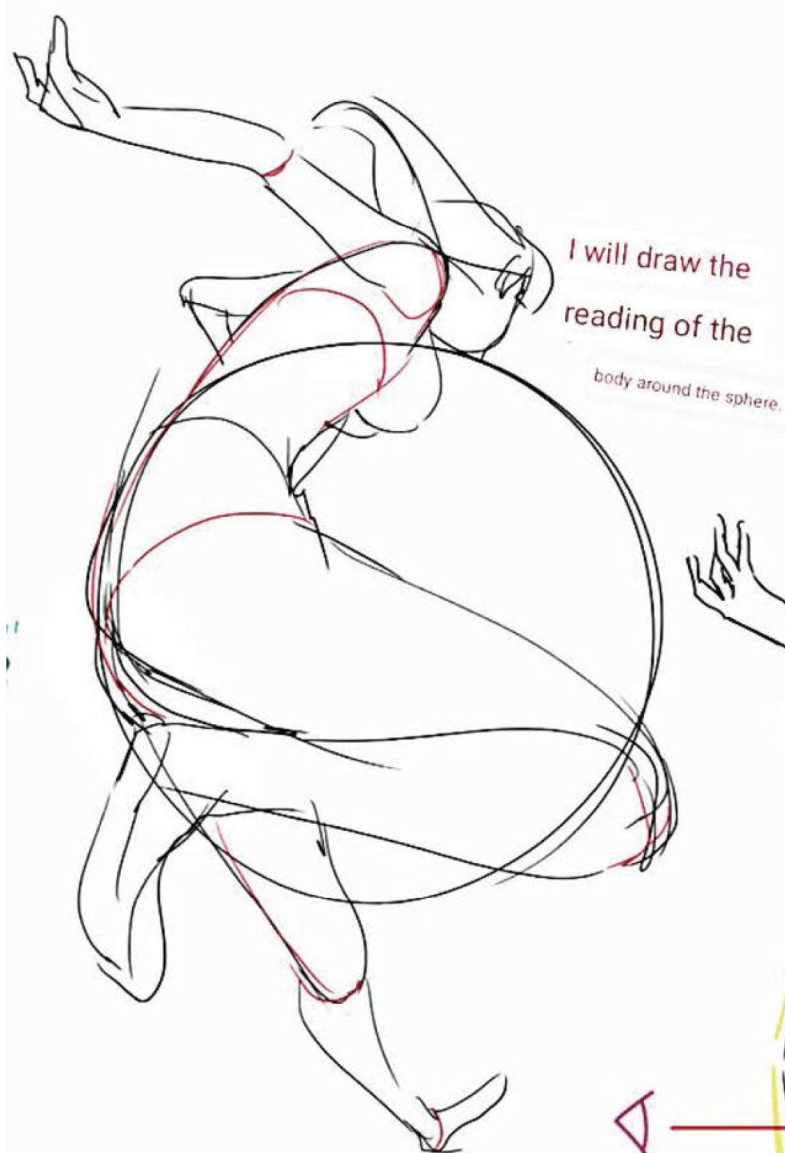
③ Draw a line drawing based on the sketch. As shown by the red line, you can see that the perspective is radial. Aori and Fukan are drawn at the same time, so the composition is powerful.

## 02 How to draw a radial perspective



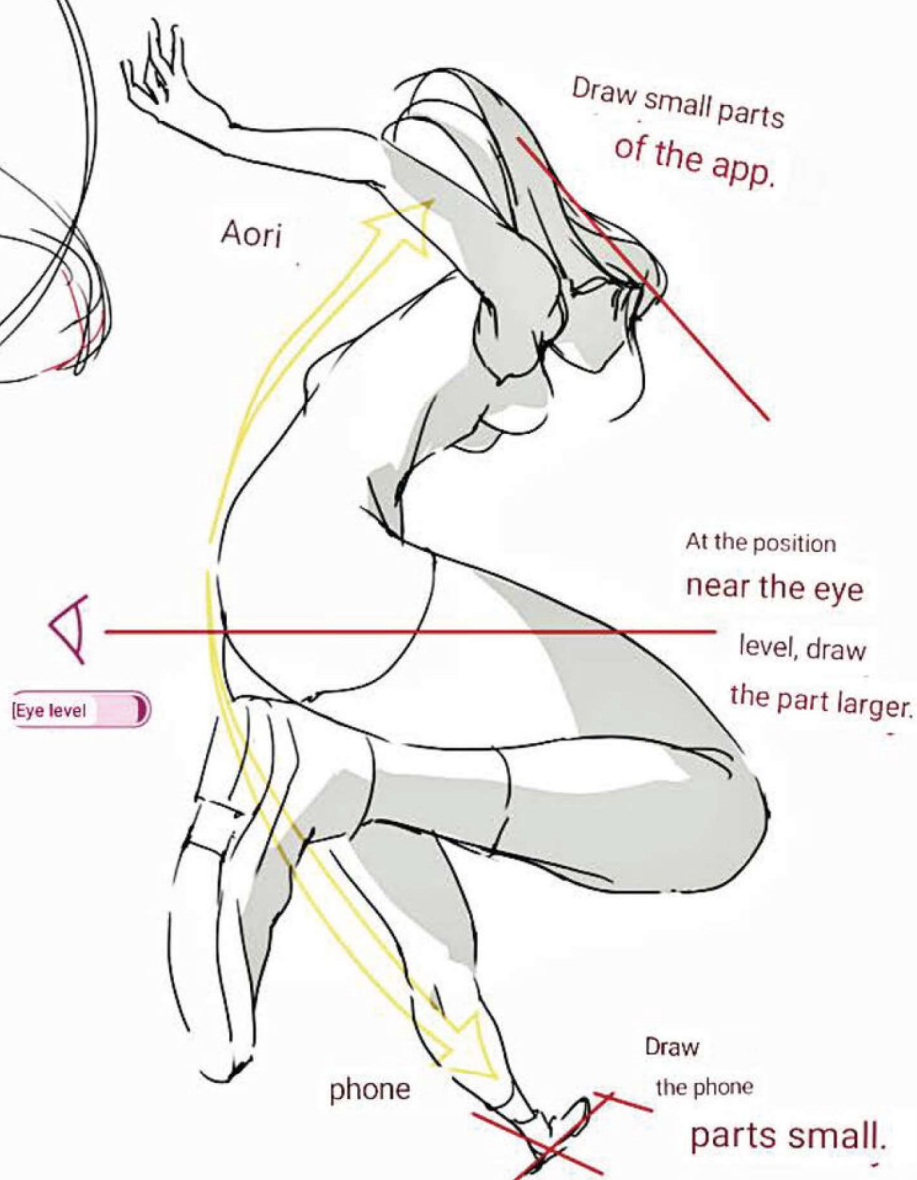
# {Draw with the image of a sphere}

Let's draw an image of a sphere as on the previous page. When drawing a picture that touches the ground, it is important to think about the position of the ground.



## NOTE

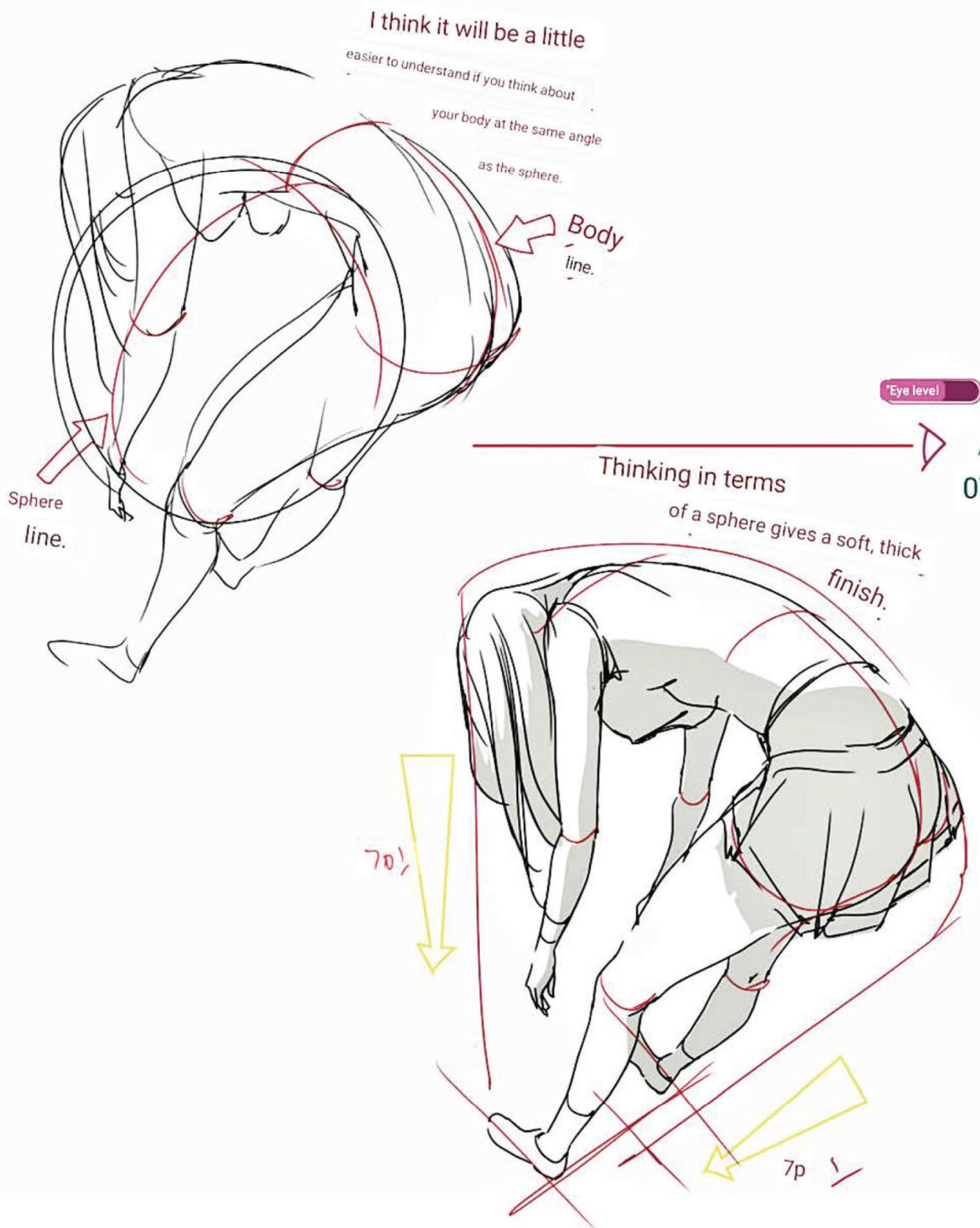
"In radial perspective, the point is to draw the parts closer to the eye level position and the parts smaller as the distance from the eye level increases.



# {Draw the eye level outside the sphere}

This is an example where the eye level is not inside the sphere. Since the eye level is higher than the sphere, there is no tilting part, and the whole body becomes fukan. The angle is drawn only by the depth from the fukan, so the composition is more perspective.

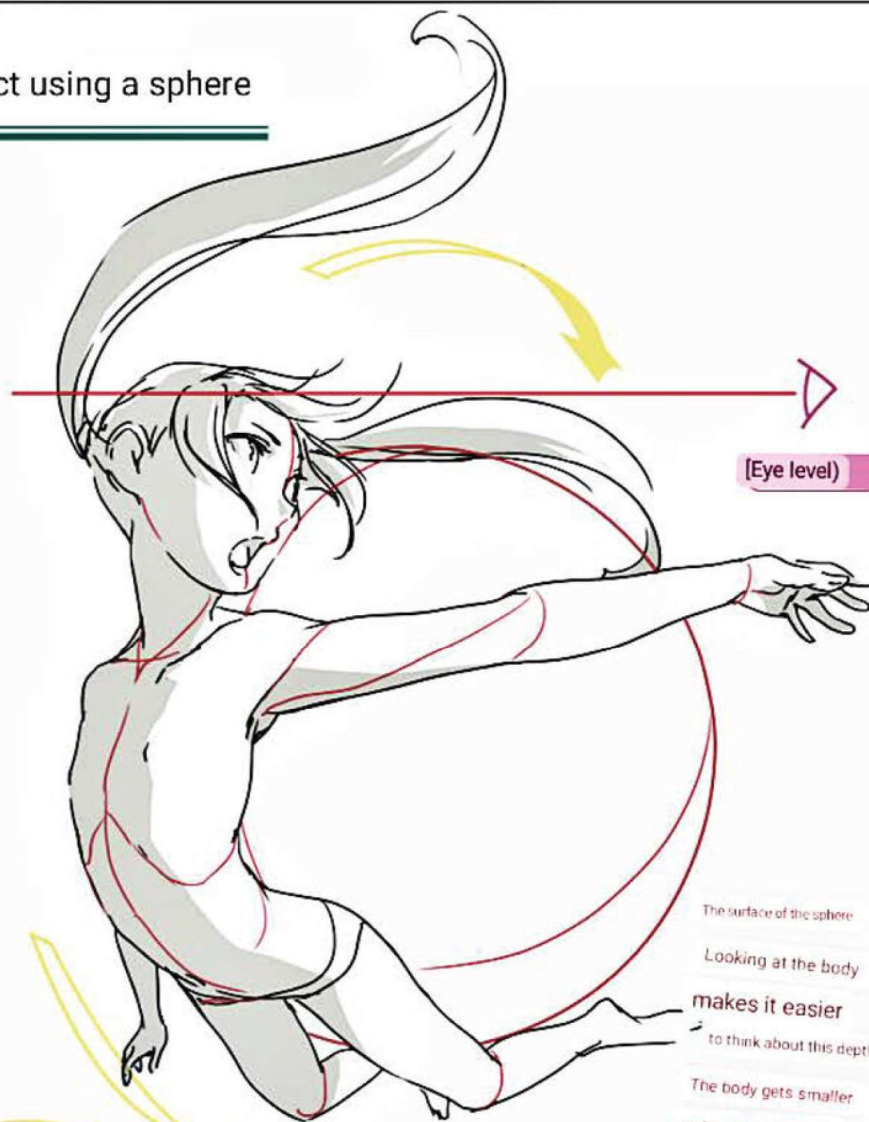
I will.





## Expression of impact using a sphere

Let's use a sphere to draw an expression that receives external force, such as being exposed to a shock wave. The curved depth peculiar to wide-angle lenses replaces invisible forces with spheres. By letting the ball heal your back, you can create an image that will give you a shock. Pay attention to the shape and flow of your body and draw the waves of force.



The surface of the sphere  
Looking at the body  
makes it easier  
to think about this depth  
The body gets smaller  
as it gets deeper  
Let's draw.



Think about the shape  
of the sphere and give it depth. The  
closer you are to the  
front, the larger your body  
will be drawn.



By putting the character in a sphere and drawing it, you can get the effect of a fisheye lens. A fisheye lens is an ultra-wide-angle lens with a stronger degree of wide-angle. Generally, a lens called an ultra-wide angle corrects the distortion so that it looks like a natural lens, but it is better to think that it is a fisheye lens that does not make this correction. When drawing from Fukun, I sometimes put a character in a cube as a relief for perspective, but I will try drawing in a sphere instead of a cube. By drawing the depth of the character according to the flow of the sphere, you can draw with the image of an ultra-wide-angle field of view.

The roundness of the sphere is

used to express the fish effect.

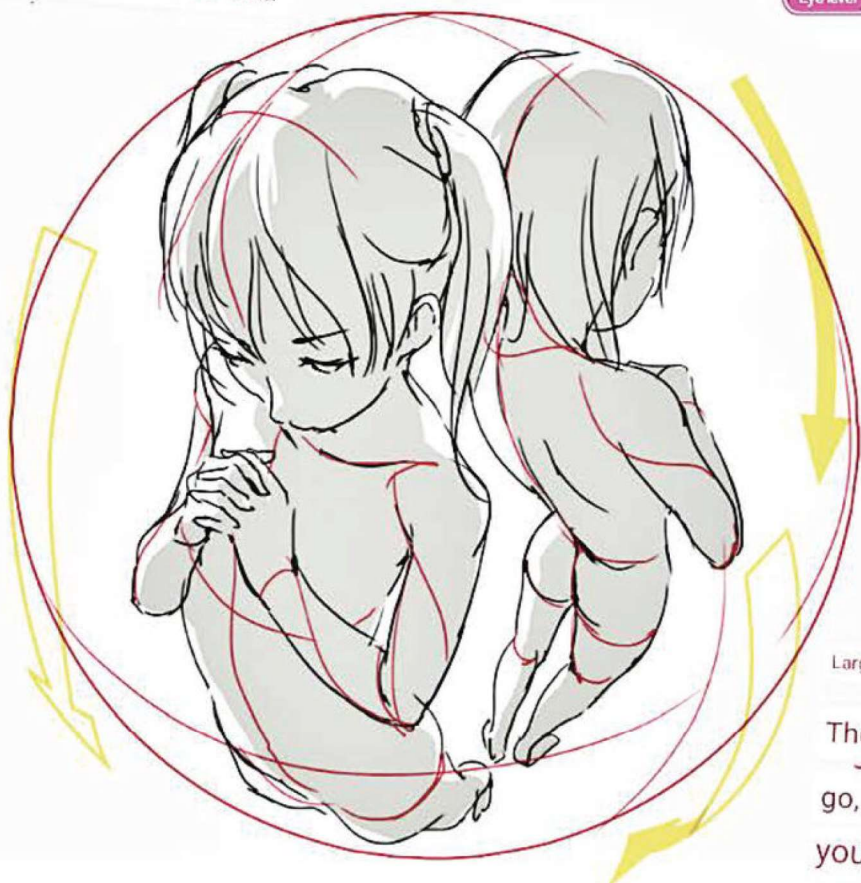
Eye level



I will draw the body along the flow of the sphere.

It can be used for multiple characters as well.

Eye level



Larger in the foreground

The deeper you go, the smaller you draw.

Where

07

# Rule 08

## Deform emotions

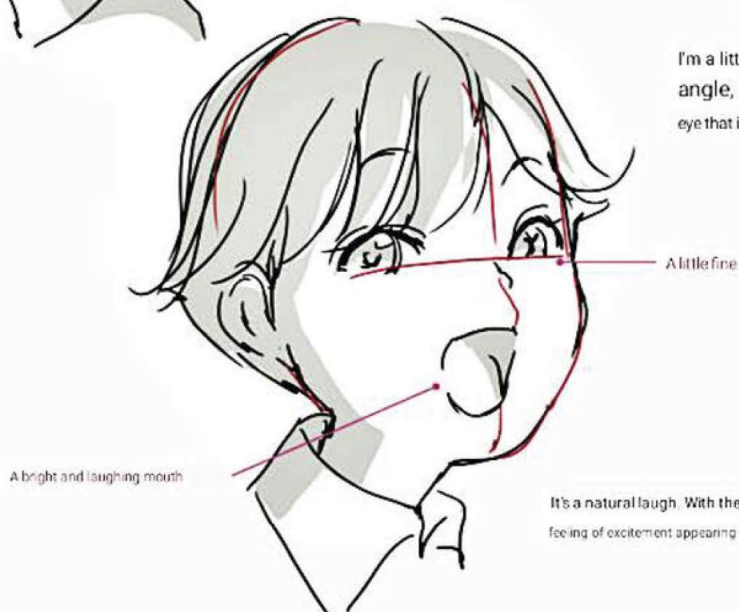
### Facial expression deformation

One of the basic and important elements when drawing a character is the facial expression. Deformed emotions are often used in anime and manga. Exaggerating your emotions makes it easier for the viewer to understand and at the same time makes it more interesting.

Even in the case of illustrations, by using these deformed expressions, it is possible to create a lively and unique work. Here, we will introduce how to express emotions and emotions in an anime style, from basic facial expressions to exaggerated facial expressions.



I'm a little face down. It's a difficult angle, but let's draw a cute eye that is a little higher.



It's a natural laugh. With the image of a feeling of excitement appearing on the face.



# Draw "joy" and "comfort"

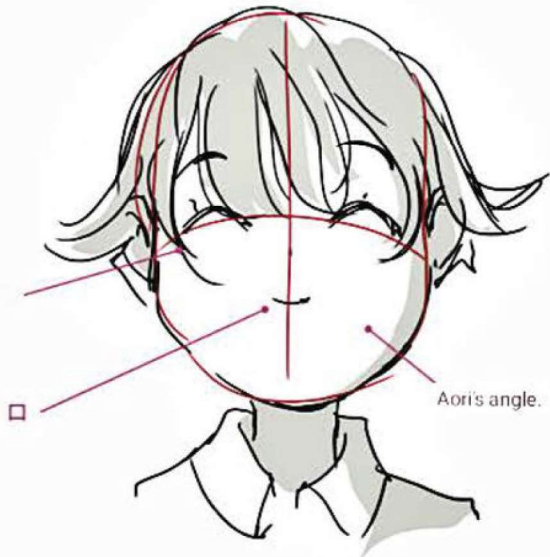
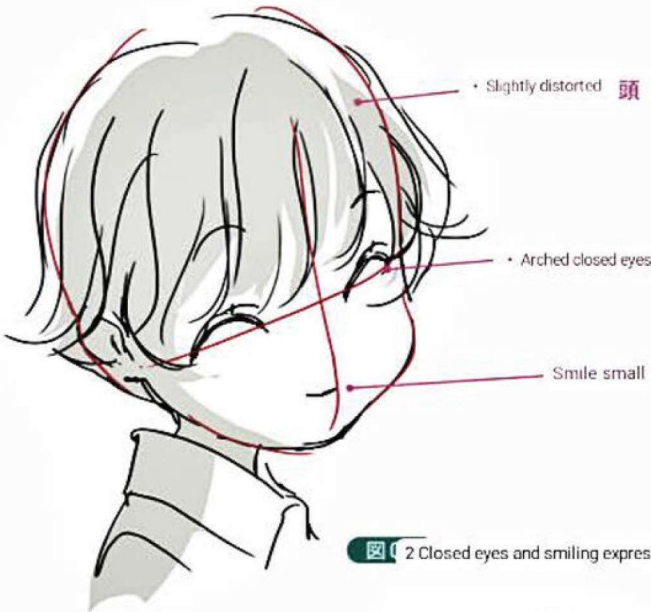
The first is "joy" and "comfort" of emotions. Draw a bright expression that expresses joy, joy, and fun. If you open your eyes wide and raise the corners of your mouth, you will get a basic bright smile. When you open the door and laugh, squint your eyes a little and it's cute. Let's 01.

When you close your eyes and smile, close your eyes

By drawing in an arch shape to the fullest, you will have a cute expression.

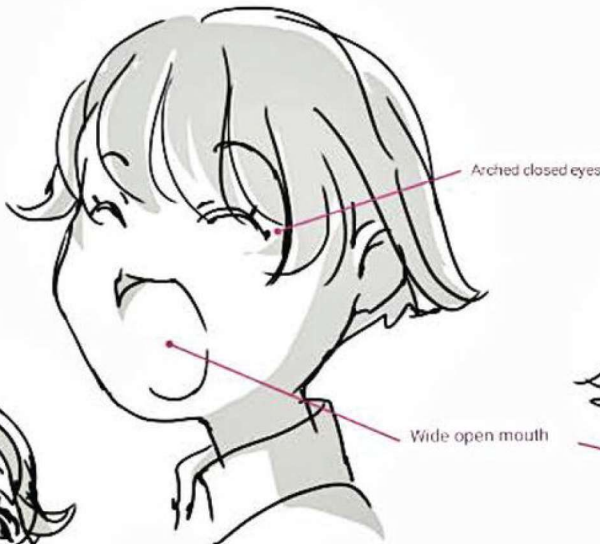
Draw your mouth small with a crescent shape 02 When drawing a big laugh, try to make half of your face your mouth. 04 04

03



02 Closed eyes and smiling expression. If you draw with a little tilt, the joy will be conveyed more.

Where  
08



03 An expression with a wide open mouth and a bright smile. You can feel the joy by making it a little tilted.

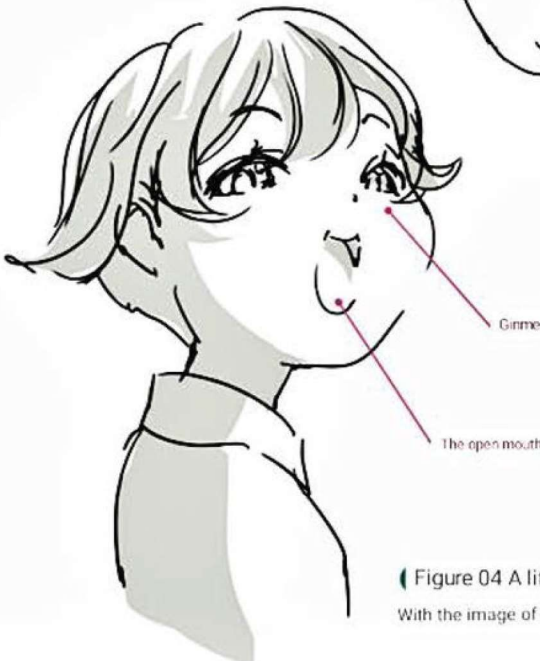


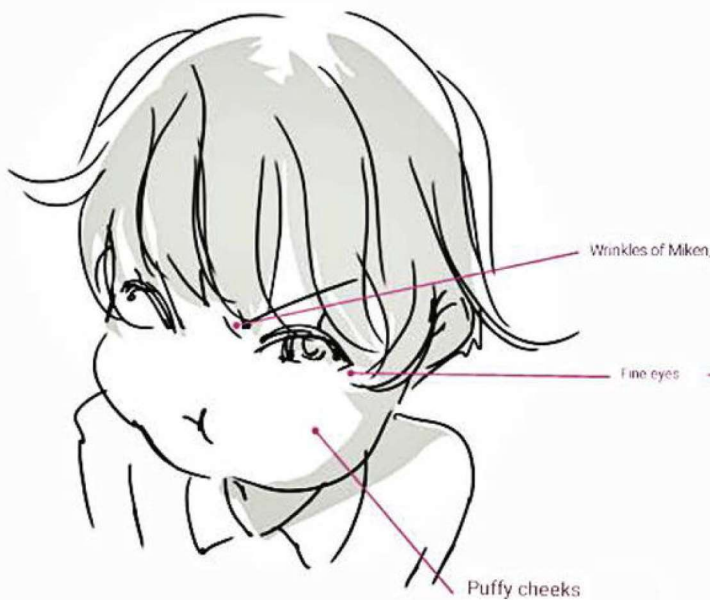
Figure 04 A little nasty laughter. With the image of oh ho ho ho ...



## Draw "anger"

Next, let's draw an angry expression. It's a good idea to draw an image of a ball in your cheeks. 05 Breathing Roughness is represented by drawing a snort. Figure 06) Anger

When the hair is intense, it expresses the appearance of screaming and the hair standing upright. 07 In each case, the eyes are "thin or closed, and wrinkles on the miken can express an angry child.



05 I'm angry with my cheeks inflated.



06 Let's express the appearance of breathlessness.



07 I'm angry and screaming, and my hair is standing upright.

## Draw "sorrow"

Finally, sadness. In the quiet sadness that makes you want to hug yourself, the eyebrows are drawn with tears in the eyes, and the eyebrows are drawn with a "H" shape and a slight depression. When you hold back your tears and sniff, use an Aori angle 08.

When it seems to be squeezing, the tears also become water droplets and start to move 209. In the expression of crying, which is a classic crying deformation, where tears are supplied with water, the expression of a big open mouth with a tilt and a runny nose drips from the nose.

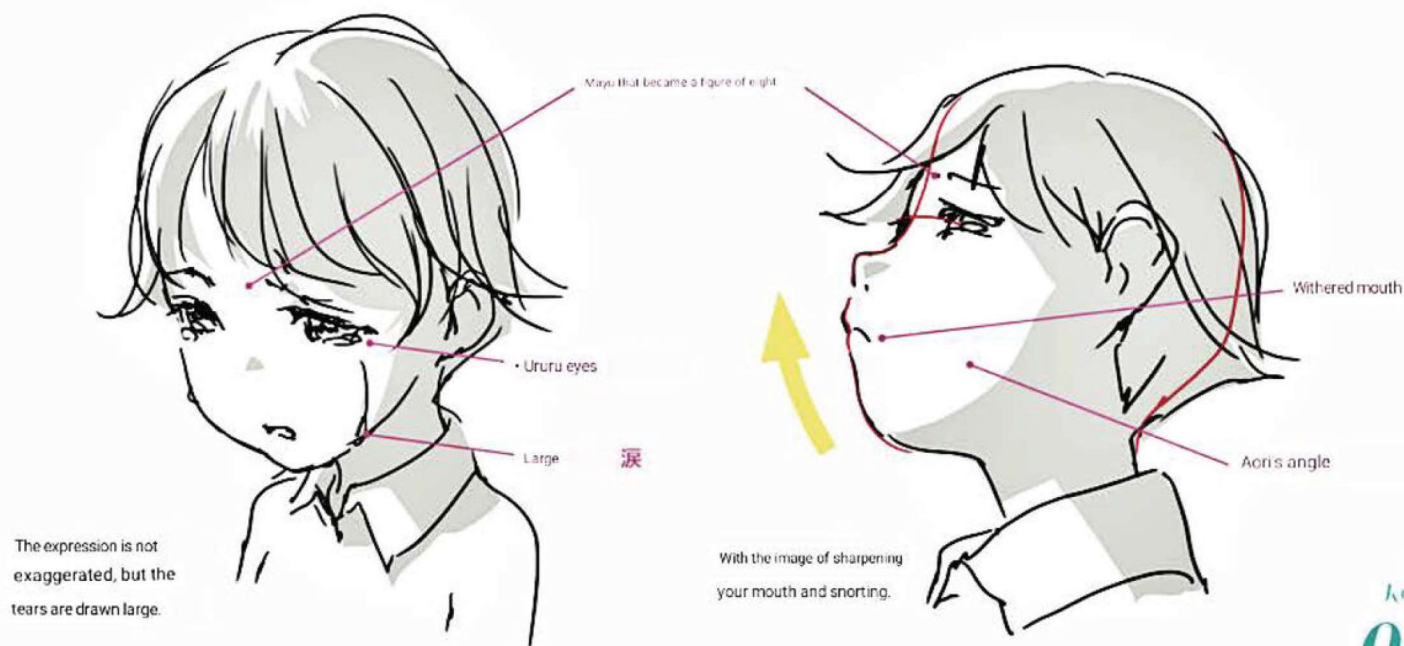


图08 It seems that he is quietly accepting sadness.

koh  
08



09 While shaking herself, she speaks the words of sadness. Tears are also scattered in the form of water droplets.

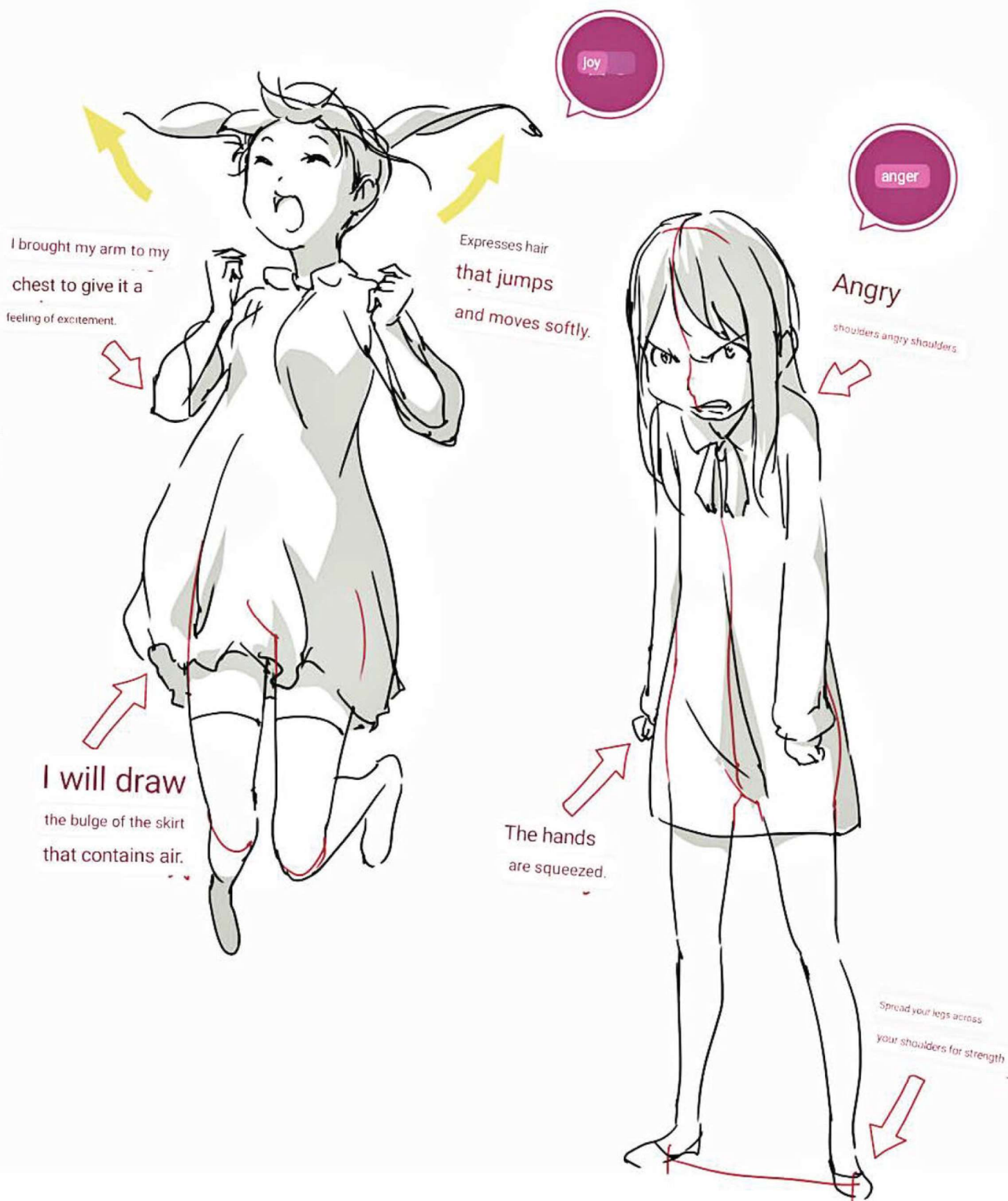


10 It is an exaggerated expression of crying. Draw tears that move like waves.



## {Express emotions with facial expressions and poses}

Express your emotions not only with facial expressions but also with body poses. By expressing using the whole body, it becomes easier to understand and convey.

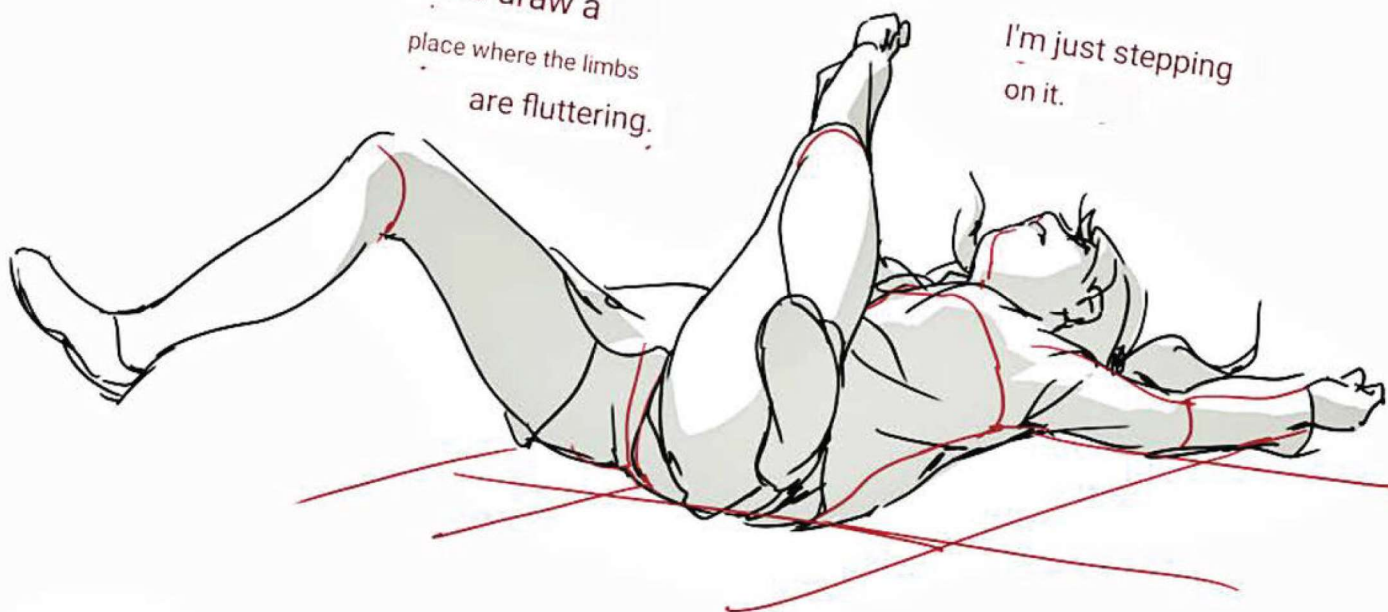




Chagrin

Let's draw a  
place where the limbs  
are fluttering.

I'm just stepping  
on it.



#### NOTE

- In the sleeping pose, think carefully about the contact patch with the ground.

Kate  
08

## Column Do not draw pictures with 100% power

"What percentage of your work do you do?"

Have you ever been asked "Are you?"?

At that time, I think many people  
confidently answer, "I'm 100% strong!"

I was once asked by a production company  
I was enrolled in, "What percentage of  
your work do you do?" I think that if you say  
a small number, you may be seriously scolded.  
"Of course I am doing it with 100% power,"  
he answered. Then, that person said something like  
this.

"Do not do your work with 100% power. Do it with about 70%, and with  
the remaining 30% of your spare time, draw your own paintings.

Take a look at. If you can't afford it, you won't be able  
to see what you can see, and the pictures will be lumped  
together and become dead pictures. Above all, it's not  
interesting to draw.

When I heard that word, I was in a state  
of scales from my eyes, saying, "It's  
true!" He also said, "But even if you draw with 70%  
power, 100%) It must be this finish. To  
do that, make 130% effort."

I still cherish those words and draw pictures.  
Why don't you try drawing and listening to the  
picture with a little margin? I see what I can't see  
It may come back.